A MORNINGSIDE PRODUCTION

The 7th VOYAGE OF SINBAD

PRODUCED BY
Charles H. Schneer

SHOOTING FINAL
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MORNINGSIDE PRODUCTIONS, INC.

THE 7TH VOYAGE OF SINBAD

FINAL DRAFT

JUNE 28, 1957

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(8400)

Screenplay by
Kenneth Kolb
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FADE IN:

EXT. FOG BANK AND SEA - NIGHT (H-S)

1 FULL SHOT WATER (DAY) (NIGHT FILTER) 1
A pale moon glows faintly through the fog bank, now outlined against the dark sky, then nearly obscured by drifting patches of mist. Sound of the waves lapping, and the muffled clang of ship's bell some distance off at intervals of four or five seconds. As the moon shows for a moment through a break in the fog bank, the shadow of a huge bird passes slowly across it, the great wings outspread. The fog closes over again; the ship's bell sounds, slightly closer. (NOTE: If use ship at sea, have prow sail toward camera).

NARRATOR'S VOICE
(through echo chamber)
To a man out of the distant past we live in a world of unbelievable magic... At a touch of our fingers we produce light, heat, or sound. Men travel swiftly through the air and beneath the sea. We speak with friends thousands of miles away through a tiny wire... Familiar things, yet fantastic. Thus, when we enter the realm of the distant past, we must accept the strange wonders of that time.

During last lines of narration, the bow of a ship looms through the fog, its masts outlined faintly against the glowing mist.

EXT. QUARTER-DECK OF SHIP (S)

2 CLOSE SHOT SINBAD AT THE WHEEL 2
He stands erect, holding the wheel firmly, peering into the fog.

NARRATOR'S VOICE
For in the time of the Arabian Nights and the great adventurer, Sinbad the Sailor, there were creatures and marvels beyond our imagination... And the strangest

2 CONTINUED: 2

NARRATOR'S VOICE (cont'd)
of all were encountered on...
'The Seventh Voyage of Sinbad.'

CAMERA MOVES IN to HOLD BIG CLOSEUP of Sinbad as TITLES and CREDITS BEGIN TO COME ACROSS.

DISSOLVE TO:

EXT. QUARTER-DECK OF SHIP - NIGHT (FOG) (S)

3 CLOSE SHOT SINBAD AT WHEEL 3
Same as previous shot. Sinbad, still peering into the fog, senses something.

SINBAD
Harufa...!

HARUFA, the first mate, comes up. He is a big, barrel-chested man with a mat of black hair and a curly black beard.

SINBAD
(continuing)
Sound for a depth!

Harufa gives Sinbad a look of astonishment.

HARUFA
A sounding...here? Aye, Captain.

He picks up the lead line and moves to the rail, as the CAMERA PANS with him onto THREE SAILORS grouped nearby. Their appearance is gaunt and worn, suggesting that they have passed through much hardship on this voyage. They, too, are looking askance at Sinbad.

ALI
(grumbling)
Does he expect land here...past the very end of the earth?

GAUNT SAILOR
His own belly is as empty as ours. Perhaps hunger has crazed his mind --

ALI
If there was land, it would be such as no man would dare to set foot upon..

3 CONTINUED: 3

GAUNT SAILOR
Sinbad would... He dares anything.

HARUFA'S VOICE
(calling excitedly)
Captain!

All eyes turn to Harufa at the rail.

4 CLOSE SHOT HARUFA (S) 4
astonishment on his face. He holds up the lead line.

HARUFA
Full fathom seven!...

5 CLOSE SHOT SINBAD (S) 5
He looks up to the crow's-nest.

SINBAD
(calling)
Sharp lookout aloft there!

5A CLOSE SHOT SAILOR #4 IN CROW'S-NEST (S) 5A

SAILOR #4
(shouting down
toward deck)
Aye, Captain!

6 MEDIUM SHOT THE THREE CREWMEN (S) 6
The third sailor, an African, turns pale.

AFRICAN SAILOR
What can it be?

ALI
Perhaps... a sunken reef...

GAUNT SAILOR
Or...a sea-monster...or something worse...

HARUFA'S VOICE
Full fathom...five!

AFRICAN SAILOR
(prayerfully)
Oh... Let it be land.

SCENE 7 OMITTED

8 CLOSE SHOT SINBAD AT WHEEL (S) 8
peering hard to starboard.

SINBAD
Land ho...off the starboard bow!

9 MEDIUM SHOT THE CREWMEN (S) 9
They crane their necks to get a glimpse of the land still hidden by the fog and darkness.

AFRICAN SAILOR
He has the eyes of an owl... I see nothing.

ALI
(pointing)
Look... There!

WHAT THEY SEE COLOSSA ISLAND

10 MEDIUM LONG SHOT P.O.V. (S) 10
The dark outline of a foreboding island looms out of the sea. Little detail is visible.

LOOKOUT'S VOICE
(calling)
Land it is, Sir!...

The fog closes in again.

11 CLOSE SHOT SINBAD AT WHEEL (S) 11

SINBAD
Take in all sail! Harufa...!

12 FULL SHOT DECK OF SHIP THROUGH RIGGING (S) 12
The men scramble into the rigging as Harufa moves over to Sinbad.

13 CLOSE SHOT SINBAD AND HARUFA (S) 13
Sinbad turns the wheel over to Harufa.

SINBAD
Drop the anchor... We'll go ashore at the first light of dawn...

13 CONTINUED: 13

SINBAD (cont'd)
(suppressed hope)
...and may Allah grant we find food and water.

Sinbad moves off. Harufa watches him for a moment.

HARUFA
(to himself)
...and may Allah grant we find nothing more.

Sinbad disappears below decks.

HARUFA
(continuing)
Drop anchor!

14 FULL SHOT DECK OF SHIP THROUGH THE CAPSTAN (S) 14
as the sailors put their shoulders to the wheel and the great anchor chain moves slowly by camera.

INT. SHIP'S CORRIDOR - NIGHT (S)

15 FULL SHOT SINBAD 15
He swings easily down the ladder and moves to the door of a cabin, knocking lightly.

SINBAD
(softly)
Princess?

INT. SHIP'S CABIN - NIGHT (Y)

16 ANGLE TOWARDS DOOR 16
Scene is lighted faintly by the glow of an oil lantern. SADI moves into scene, going to answer the knock. She is a bit under medium height, in her middle thirties, plain featured, with a quick temper and a sharp tongue. As waiting-woman to the Princess, she has certain privileges and immunities, and she takes full advantage of them.

SADI
(opening door)
This is no time of night to be knocking at a lady's bedroom...

She starts to close the door, but Sinbad puts a good-natured elbow in the way.

16 CONTINUED: 16

SINBAD
(faint smile)
I would speak with your mistress...
I bring good news!

SADI
I know a sailor's tricks... Now
off with you... Go steer your
course elsewhere...

Sadi starts to ease Sinbad out of the door.

17 ANOTHER ANGLE PARISA 17
as she enters from an inner chamber. She is very beautiful, dressed in a long negligee and silken dressing gown. She crosses to Sinbad and takes his hands.

PARISA
Sadi, be more polite to our Captain.
He is not to blame for the storms
which blew us off our course...
(looks up mischievously)
... or are you?

SADI
I blame him for taking you from
the comfort and safety of your
father's palace...to this...this
bobbing ark!

PARISA
I came willingly, Sadi... What
good news, my Captain?

SINBAD
We are anchoring off an island.
Tomorrow we take on food and
water to continue the voyage
to Bagdad.

Both Parisa and Sadi react with pleasure, though Sadi quickly conceals her joy. She picks up the cockatoo, which has been resting on a nearby perch.

SADI
The food comes none too soon...
That pirate Harufa has suddenly
found eyes for my pet.

Sadi starts away with the bird. Sinbad calls after her, smiling.

17 CONTINUED: 17

SINBAD
In a week you'll be feasting in Bagdad...
(to Parisa)
...at our wedding.

As Sadi turns away, Parisa flings her arms around Sinbad's neck and kisses him full on the lips. Sadi steps in as if to separate them, her face stern.

SADI
Captain! The minute my back is turned! I dare say you invented this island just for this purpose.

Sinbad looks at Parisa who can hardly contain her laughter.

SINBAD
(gallantly taking the blame)
For another such kiss, I'd invent a whole continent.

Sadi pushes Sinbad into the corridor and slams the door into the camera.

DISSOLVE TO:

EXT. ISLAND OF COLOSSA - MORNING (S)

18 ESTABLISHING SHOT 18
It is just after dawn. Strange rock formations tower like fortress bastions over the narrow strip of beach beneath them. NINE SAILORS, dwarfed by the massive rocks, are grouped about two longboats which are beached on the sand.

EXT. THE BEACH AND LONGBOATS (S)

19 MEDIUM SHOT THE CREW 19
The longboats are piled high with baskets of fruit, coconuts, and casks of water. The men, refreshed with an orgy of eating and drinking, are boisterously launching one of the longboats into the surf.

20 CLOSE SHOT LONGBOAT IN WATER (S) 20
CAMERA is mounted in the boat, as three men clamber on board and pull away from the island leaving three of their number

20 CONTINUED: 20

on shore with the remaining longboat.

SAILOR #4
(calling back)
How does it feel to be marooned?

The others laugh.

SAILOR #2
(his mouth stuffed with fruit)
It is torture. I cannot eat fast enough!

SAILOR #3
We shall split our skins!

They laugh boisterously. Sailor #4 tilts his head for a drink of coconut milk, then heaves the coconut at the men on shore.

SAILOR #4
Here! -- Have a coconut!

The others are caught up in the spirit and start throwing food at the men on shore.

AD LIBS
Alms for the poor!
Don't waste any!
Here... you may get hungry!

21 CLOSE SHOT THE THREE SAILORS ON THE BEACH (S) 21
As the shower of fruit and coconuts rains about them. Two of the sailors good naturedly throw the fruit back towards the receding longboat, while the Gaunt Sailor stands glumly by.

AFRICAN SAILOR
(throwing a coconut)
Bon Voyage!

The shouts and laughter of the men in the boat die away.

GAUNT SAILOR
(looking around)
I wish Sinbad would come back... We've already enough food for two voyages to Bagdad...

21 CONTINUED: 21

AFRICAN SAILOR
Patience -- He is filling the casks with fresh water from the spring.

GAUNT SAILOR
...But we already have more than we can drink.

OLD SAILOR
Have you not heard...? A Princess cannot bathe in salt water.

GAUNT SAILOR
I would give up bathing entirely, to be in Bagdad again...

AFRICAN SAILOR
I wonder what's keeping them...?

CAMERA SWINGS off the men onto the rocks. An awesome silence settles over the scene broken only by the eerie cry of the birds wheeling overhead.

EXT. OLIVE GROVE

22 CLOSE SHOT A MAGNIFICENTLY CONTORTED OLIVE TRUNK 22
An olive branch hangs prominently in the f.g. Through the bizarre twist we see Sinbad, Harufa, Ali, and Sailor #5 walking single file through the grove - each with a cask of water on his shoulder. Sinbad and Harufa carry spears. Ali has a crossbow. The sound of the birds carries over. Harufa sees the olive branch and starts towards it.

SINBAD
The boat lies this way, Harufa... Where are you going?

HARUFA
For a branch of the olive to make my peace with the old crow that guards the Princess -- !

Harufa sets down his water cask and leans into a big CLOSEUP to pluck the branch when suddenly his eyes rivet on something off scene and bug out of their sockets.

HARUFA
(continuing; terrified)
MASTER!

22 CONTINUED: 22

Sinbad, Ali and Sailor #5 run up. CAMERA WHIPS to an INSERT (Y) of a huge FOOTPRINT some two feet in diameter.

SINBAD'S VOICE (O.S.)
A cloven hoof!

23 CLOSE SHOT SINBAD AND HARUFA (S) 23

HARUFA
The Devil's own!

Ali sees something else o.s. and runs to it.

ALI
(as he runs)
Look! There's another!

CAMERA SWINGS to Ali some ten feet away standing over another footprint.. Sailor #5, now some twenty feet distant, points excitedly to the ground.

SAILOR #5
...and another!

SINBAD
(impressed)
What a stride!

He runs in the direction of the footprints, Harufa following.

24 ANOTHER ANGLE ROCKY AREA SINBAD AND HARUFA (S) 24
Sinbad and Harufa run up into camera following the prints. Suddenly they look up - disbelief written on their faces. Harufa's jaw drops open...

HARUFA
What is it?

The two sailors, in the b.g., are staring up too.

EXT. THE STONE FACE

25 MEDIUM LONG SHOT (H-S-D) 25
The tiny figures of Sinbad, Harufa, and the two sailors stand in frozen fascination before a massive stone face carved out of the living rock. A gaping cavern leading off into a mysterious darkness, forms the mouth of the face.

25A CLOSE SHOT REVERSE ON SINBAD AND HARUFA (S) 25A
They cannot take their eyes from the face.

SINBAD
It has the mark of some ancient civilization...

HARUFA
It has the mark of Satan himself... Come, Sinbad...Let us get back to the ship...

Sinbad hands Harufa his water cask.

SINBAD
Hold this... I'm going to see where that stone mouth leads...

Suddenly there is a roaring, and sounds of someone running. They look off.

EXT. THE STONE FACE

26 MEDIUM LONG SHOT SOKURAH AND CYCLOPS (H-S-D) 26
SOKURAH, an imposing man with large dark eyes, emerges from the cave mouth, running hard, closely pursued by the giant CYCLOPS, who must stoop slightly to emerge from the huge opening. Sokurah runs toward Sinbad.

26A CLOSE SHOT (S) 26A
moving with Sokurah as he runs, clutching a strange lamp (prop) in his hands. He sees Sinbad.

SOKURAH
(calling)
Help! Help me!!

27 MEDIUM SHOT SINBAD AND OTHERS 27
as they react.

SINBAD
To the boat -- Quickly!

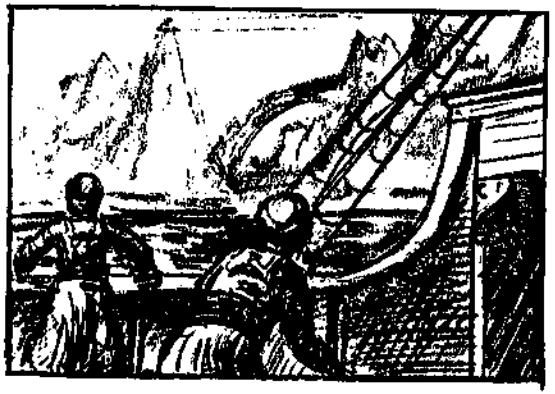
The men start to run towards the beach, their water casks sloshing wildly.

EXT. GREAT STONE FACE

27A MEDIUM LONG SHOT SOKURAH AND CYCLOPS (H-S-D) 27A
Harufa and the men run out. Sinbad holds long enough for Sokurah to run by, then turns and follows. In the b.g.,

ISLAND SEQUENCE

①



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28 H

28A H

31 H

31A – 33A H

33 H

27A CONTINUED: 27A

the Cyclops, now fully emerged from the Stone Face, gives chase.

EXT. GROUP OF LARGE ROCKS IN SAND (H-S-D)

28 MEDIUM SHOT SINBAD, SOKURAH, THE MEN 28
as the Cyclops pursues them with huge strides, gaining quickly. The Cyclops reaches out for Sokurah.

29 MEDIUM CLOSE SHOT SINBAD (S) 29
as he hurls his javelin at the Cyclops.

29A MEDIUM CLOSE SHOT THE CYCLOPS UP ANGLE (H-S-D) 29A
(DRAWING 31A)
as the javelin sticks in his chest. He plucks it out with a roar of rage, pausing slightly in his pursuit of Sokurah.

30 MEDIUM SHOT SOKURAH NEAR ROCKS (S) 30
He pauses in front of the camera to look back at the Cyclops o.s. ... as he does, Sinbad runs into him, knocking him over. Sokurah recovers and runs into the protection of some rocks.

31 CLOSE SHOT HARUFA AND ALI (S) 31
Harufa hurls his spear at the Cyclops. Ali fires his crossbow.

31A MEDIUM CLOSE SHOT THE CYCLOPS UP ANGLE (H-S-D) 31A
The spear and crossbow find their marks, but only serve to further enrage the Cyclops. He plucks them from his body.

EXT. THE BEACH

32 MEDIUM SHOT AT THE LONGBOAT (S) 32
The sailors hear the distant bellowing of the Cyclops, and hastily start to make preparations to launch the longboat.

33 MEDIUM CLOSE SHOT CYCLOPS' LEGS (H-S-D) 33
Harufa dodges the moving foot of the giant. Sinbad and Ali hack at the Cyclops with their swords.

33A CLOSE SHOT CYCLOPS (H-S-D) 33A
Reaction shot of Cyclops.

34 MEDIUM LONG SHOT CYCLOPS AND MEN (H-S-D) 34
Cyclops picks up Harufa and examines him and sees he is not Sokurah, then flings him down toward Sinbad.

35 MEDIUM CLOSE SHOT (H-S-D) 35
Harufa's body is thrown into scene hitting Sinbad. The two bodies strike the rocks knocking Harufa unconscious.

36 MEDIUM CLOSE SHOT SOKURAH (H-S-D) 36
He crouches in the shelter of the rocks, having placed the lamp on the sand. He quickly rubs it three times, uttering words we cannot hear because of the bellowing of the Cyclops. A puff of smoke appears from the lamp, whirls and boils, producing a GENIE, in the shape of a young boy.

GENIE
(bowing to his master)
I obey the master of the lamp.

SOKURAH
I command you build an unbreakable wall between the Cyclops and those men!

GENIE
I shall try, O Master, I shall try.

The Genie leaps forward.

37 MEDIUM SHOT ROCK BACKGROUND AND BEACH (H-S-D) 37
The Genie runs into scene doing two quick somersaults on the sand, dissolving into a rolling ball of fire.

38 MEDIUM SHOT SINBAD AND CYCLOPS (H-S-D) 38
Sinbad drags the fallen Harufa out of the path of the advancing Cyclops. As the Cyclops nears them, the rolling ball of fire speeds between them, sending up in its path a shimmering wall of force. The ball of fire dissolves into nothingness as it reaches the rocky cliff.

39 CLOSE SHOT (H-S-D) 39
The Genie has returned to the lamp.

40 MEDIUM SHOT (H-S-D) 40
The Cyclops stands hammering futilely at the shimmering wall of force.

ISLAND SEQUENCE CONT.

34 H

36 – 39 OM-H

37 H

38 – 40 H

42

43

44 – 47 H

45 1

53 H

41 MEDIUM SHOT SINBAD SOKURAH AND OTHERS (S) 41
As Sinbad struggles with the groggy Harufa, Sokurah runs in, carrying the lamp.

SINBAD
You'll be safe aboard my ship...
Lend a hand, will you...?

Sokurah helps to support Harufa and together the trio races across the beach towards the longboat.

EXT. THE BEACH AND LONGBOAT

42 MEDIUM SHOT THE THREE SAILORS 42
They look off, reacting with terror at the Cyclops and the fleeing Sinbad. They quickly push the boat into the water.

42A MEDIUM SHOT SINBAD AND SOKURAH (S) 42A
as they wade out into the water and are helped aboard the boat. The crew pulls lustily for the ship.

INT. SHIP'S LONGBOAT

43 SINBAD SOKURAH AND OTHERS (S) 43
Sinbad dips a cloth over the side and holds it against Harufa's aching head. Sokurah smiles in sympathy.

SOKURAH
I fear he'll have a headache on my account.

SINBAD
He's lucky to escape with that -- What strange power restrains that monster?

SOKURAH
(showing lamp)
The man who holds this treasure is safe from even greater dangers.

Sinbad reaches out for the lamp, but Sokurah discreetly draws it away. Sinbad smiles.

SINBAD
If your lamp has such powers, why did you not destroy the monster?

SOKURAH
The Genie of the Lamp cannot be used to work harm, but his powers of protection are invulnerable.

43 CONTINUED: 43

HARUFA
(painful smile as he rubs his head)
If they come in time...

EXT. THE BEACH AND CYCLOPS

44 MEDIUM SHOT (H-S-D) 44
Frustrated by the wall of force, the Cyclops finds a huge boulder. He lifts this in both hands, hurling it like a basketball over the wall, high into the air, toward the boat.

EXT. SHIP'S BOAT (SEE DRAWING 45)

45 MEDIUM SHOT SINBAD AND OTHERS 45

SINBAD
We'll reach the safety of my ship in a --
(looking up and reacting)
Look out!

The huge rock (prop) crashes into the sea on the far side of the boat, capsizing it, and tumbling the men into the water. (Effects Department Note: Rig dynamite cap in water for explosion).

46 DOWN SHOT SINBAD AND MEN (S) 46
struggling in water. Sokurah, makes a frantic effort to keep hold of the lamp, but he cannot swim. As he sinks beneath the surface, he loses the lamp and it sinks into the depths.

SOKURAH
(his frantic voice distorted through a mouthful of sea water)
The Lamp! The Lamp!...

46A INSERT: THE LAMP (S) 46A
as it slowly sinks in the water, trailing bubbles.

EXT. THE BEACH AND CYCLOPS

47 MEDIUM SHOT (H-S-D) 47
as the lamp becomes ownerless, its protection is withdrawn and the wall of force melts away. The Cyclops moves forward to the water's edge.

EXT. DECK OF SHIP

48 MEDIUM SHOT PARISA AND SADI (Y) 48
as they react to the capsizing of the boat.

EXT. WATER

49 LONG SHOT SINBAD SOKURAH AND MEN (S) 49
as Sinbad comes to the surface with the half-drown Sokurah. He joins the crew in swimming toward the ship, towing Sokurah with him.

EXT. SIDE OF SHIP (S)

50 SINBAD SOKURAH AND OTHERS 50
as they clamber up the side on ropes dropped from the deck into the water. Sinbad helps the coughing Sokurah up onto the deck.

EXT. SECTION OF SHIP'S RAIL (Y)

51 SINBAD SOKURAH AND OTHERS 51
as Sinbad pulls up the dripping Sokurah who has been overcome with sea water, Parisa and Sadi are at the rail. Parisa flings her arms about Sinbad's neck.

PARISA
(to Sinbad)
My prayer is answered. You are safe.

SINBAD
(pulling her off with a smile)
We are still not out of danger.
(shouting to crew)
Hoist all sail! Full starboard rudder! ... Head for deep water!

The crewmen scramble to carry out the orders as Sinbad manages to get Sokurah over the rail.

EXT. THE SHIP

52 FULL SHOT (X or M) 52
as the sails catch the wind and the ship starts to move swiftly out to sea.

EXT. THE BEACH AND CYCLOPS

53 FULL SHOT (H-S-D) 53
The Cyclops wades out slowly into the water, then he dips his arm beneath the surface of the sea, coming up with the magic lamp held in his outstretched palm.

54 CLOSE SHOT CYCLOPS (H-S-D) 54
Lamp in hand.

EXT. SECTION OF SHIP'S RAIL (Y)

55 SINBAD PARISA AND SADI 55
as they watch the Cyclops recover the lamp.

SINBAD
So!... The giant recovers the wonderful lamp.

PARISA
He is content to let us go.

SINBAD
(turning)
-- and is our man of magic content?

Sinbad looks over to the prostrate form of Sokurah on the deck (out of scene).

EXT. DECK OF SHIP (S)

55A MEDIUM SHOT SOKURAH AND HARUFA 55A

HARUFA
(sly smile)
He makes no complaint, Captain...

55B CLOSE TWO SHOT SINBAD AND PARISA AT RAIL (Y) 55B

SINBAD
Take him to my cabin. A glass of rum is the magic he needs now.

55C MEDIUM SHOT SOKURAH AND HARUFA (S) 55C
Harufa chuckles. He lifts Sokurah as we:

DISSOLVE TO:

EXT. THE SHIP (X)

55D It sails on toward Bagdad. 55D

DISSOLVE TO:

INT. SINBAD'S CABIN - DAY (Y)

56 MEDIUM SHOT SINBAD SOKURAH PARISA SADI 56
Sinbad sits at his captain's table. Sokurah stands at the cabin window, looking out to sea. Parisa and Sadi are seated, watching interestedly. Sokurah appears fully recovered from his drowning. Sinbad, plotting his ship's position on a map, tosses his dividers down.

SINBAD
You forget one thing, my friend. The Cyclops will be on guard now... Besides their great strength, they have the magic lamp as well.

SOKURAH
(turning impatiently)
The Cyclops have no speech. They cannot invoke the power of the Genie... It is useless to them...

PARISA
... And is the lamp so precious to you that you would risk your life to live on an island with the Cyclops and the other strange creatures you speak of?

Sokurah walks over to the table to face Sinbad, and says:

SOKURAH
There is nothing I would not do to possess it!! Many years ago, when I was but a student in the art of Wizardry, an old sorcerer told me of the fantastic Genie. I set out to find it, traveling throughout the world for many years. At last I found my lamp -- only to lose it when my ship was wrecked on the shores of Colossa.

PARISA
Now you have lost it a second time.

56 CONTINUED: 56

SOKURAH
(confidently)
Yes, but I shall have the lamp again... and a great deal more!

SINBAD
Who are you?

SOKURAH
(bowing)
I am known as Sokurah.

SINBAD
What are you then -- a magician?

SOKURAH
I have some skill.

56A TWO SHOT PARISA AND SOKURAH 56A

PARISA
If you are indeed a magician, why didn't you use your powers to slay the one-eyed monster?

SOKURAH
I had a potion prepared for just such a purpose...
(smiles)
... but I could not convince the Cyclops to swallow it.

Sokurah turns to Sinbad, reaches into his tunic and pulls out a leather bag, dropping its contents on the table.

57 INSERT: THE CAPTAIN'S TABLE 57
as a shower of gems rains upon it.

SOKURAH'S VOICE
For the wonderous lamp -- and for your help...

CAMERA PANS off the table to CLOSEUP of Sokurah whose beady black eyes are boring into camera.

SOKURAH
... a King's ransom in jewels.

58 CLOSE SHOT SINBAD (Y) 58

Though he is impressed by the fortune his eyes see, he pushes the jewels across the table toward Sokurah without a moment's hesitation.

SINBAD
Your ambition has nearly cost us our lives already.

SOKURAH
(intensely)
Captain, the storms which drove your ship to the island have wrecked many vessels on its shores... The treasures of a hundred years have been gathered by the Cyclops.
(indicates jewels)
The wealth that awaits us on the island is worth a thousand times more than what you see.

SINBAD
We are on an important mission for the Caliph of Bagdad.

59 TWO SHOT PARISA AND SADI (Y) 59

Parisa turns a pleasant look to Sinbad.

60 CLOSE SHOT SINBAD (Y) 60

SINBAD
Our presence there means the difference between war and peace. I'll not risk it by turning back. That is my final word.

A storm of frustration surges in Sokurah. He walks to the window.

61 CLOSE SHOT SOKURAH (Y) 61

He struggles to control himself, then turns with a forced smile.

SCENE 62 OMITTED

62A TWO SHOT SINBAD AND SOKURAH (Y) 62A

SOKURAH
(with a touch of prophecy)
Perhaps after we are safely in Bagdad you will be persuaded to feel differently about the venture...

SINBAD
(smiling)
I doubt it. Come, I'll show you to your quarters. With fair winds, we will reach port in five days.

Sokurah bows to Parisa and Sadi, then follows Sinbad out.

DISSOLVE TO:

EXT. SINBAD'S SHIP - DAY

63 FULL SHOT (M or X) 63
The ship is in full sail, all canvas set, as it skims over the waves.

EXT. SHIP'S MAINMAST (S)

64 UP ANGLE CROW'S NEST SINBAD 64
He sights to the east.

SINBAD
(calling)
Land ho! The towers of Basra!

EXT. DECK OF SHIP (S)

65 MEDIUM SHOT SINBAD AND HARUFA 65
Harufa is at the wheel of the ship. Sinbad slides down the rigging rope, dropping beside him.

SINBAD
Run up the blue pennant to the top gallant that swift riders may be dispatched to Bagdad. The city will be rejoicing when we arrive.

HARUFA
Aye, my Captain.

65 CONTINUED: 65

Harufa sets off to carry out Sinbad's order.

QUICK DISSOLVE TO:

EXT. CITY OF BAGDAD - DAY (X)

66 ESTABLISHING SHOT 66
Two riders streak across the sands to the city beyond.

EXT. STREETS OF BAGDAD

67 thru 70 WELCOMING PROCESSION (X) 67 thru 70
as Sinbad and Parisa are carried through the shouting, celebrating throng in a sedan chair.

INT. SEDAN CHAIR

71 SINBAD AND PARISA (Y) 71
Sinbad smiles happily; Parisa reacts with amazement to the joyful welcome they are receiving.

PARISA
My lord Sinbad is a very great prince in his country.

SINBAD
(modestly)
The people rejoice for the news I bring: Peace between your father's kingdom and ours.

PARISA
(slightly mocking)
And did you love me only to save Bagdad from destruction?

SINBAD
I love you because I cannot do otherwise. Your eyes are mightier than all your father's armies.

Parisa smiles. She kisses Sinbad -- they both laugh happily. Sound of the o.s. celebrations rises to a crescendo as we:

DISSOLVE TO:

EXT. CALIPH'S PALACE AND GROUNDS - DAY (S)

71A ESTABLISHING SHOT 71A

72 FULL SHOT STEPS OF CALIPH'S PALACE (S) 72
The Caliph stands before the entrance, attended by several slaves and palace dignitaries. Sinbad leads Parisa to greet the Caliph. The Caliph opens his arms in a welcoming gesture.

CALIPH
Three times welcome, Sinbad. You have done wonders to avert a war, Sinbad...
(turning to Parisa)
And what fair prize is this?

SINBAD
Princess Parisa, the daughter of the Sultan of Chandra...pledged to be my bride... a symbol of lasting friendship between our Kingdoms.

CALIPH
(pleased; reacting)
Welcome as a daughter, my child, for I love Sinbad as my own son.

72 CONTINUED: 72

PARISA
I thank you, Sir. My father, the Sultan sends his wish for your health. He will arrive within a week to attend our wedding.

CALIPH
Splendid! And a royal wedding it shall be, with all the honors of our court...

The Caliph takes the arms of Sinbad and Parisa, leading them off.

CALIPH
Tell me all about your voyage, Sinbad.

SINBAD
A strange voyage and a strange tale it is, my Caliph.

DISSOLVE TO:

INT. ~~PALACE~~ BANQUET ROOM (S) (G.)

73 MEDIUM SHOT A HUGE GONG 73
A Nubian slave strikes the gong and Sokurah -- now magnificently dressed in a long black robe -- enters through the curtains and moves to where the Caliph, Sinbad and Parisa are seated together on mats at a low table, dining in the manner of the East. Sokurah bows before the Caliph.

SOKURAH
I am highly honored you have summoned me, your Highness.

CALIPH
Sinbad says you are a man of unusual powers. It is our wish that you demonstrate your skill at a welcoming feast for the Sultan of Chandra.

SOKURAH
Your wish is granted even before it is asked. I promise a performance such as will live in the Caliph's memory for all his days -- may they be many.

73 CONTINUED: 73

CALIPH
You please me already.

SOKURAH
Your palace is a jewel of comfort and hospitality... but...

CALIPH
But?

SOKURAH
My happiness will be complete if you would grant but a single wish.

Sokurah's manner with the Caliph is one of ceremonial politeness. But a slight hint of irony intrudes, making Sokurah's attitude one of veiled disdain, rather than subservience.

CALIPH
State it.

SOKURAH
A fast ship and a well-armed crew to return to my island.

CALIPH
Ships are costly, and lives are not to be wasted.

Sokurah produces a parchment scroll which he unrolls for the Caliph. On it is the design for a huge crossbow.

SOKURAH
I have the design of a new weapon, a great crossbow, which will protect the men from harm.

CALIPH
(looking at the scroll)
I cannot judge, for I have not seen the one-eyed giants... Sinbad, what is your opinion?

INT. BANQUET ROOM (S)

74 ANOTHER ANGLE FEATURING SINBAD 74

SINBAD
Tales of our voyage have already spread through Bagdad. No one

74 CONTINUED: 74

SINBAD (cont'd)
but a madman would ever sail a ship back to Colossa.

75 GROUP SHOT SOKURAH CALIPH PARISA AND SINBAD 75
The man, Sokurah, glares darkly at Sinbad for his adverse comment.

CALIPH
(holds out the scroll)
Sinbad's word is my word.

SOKURAH
(taking the scroll)
Until the Sultan's feast...

The magician moves off quickly. Sinbad and Parisa stare after him.

DISSOLVE TO:

EXT. PALACE LOOKOUT TOWER - DAY (S)

76 UP ANGLE 76
as the palace lookout sights an object o.s. in the distance. He raises a long bugle to his lips and blows a regal fanfare.

EXT. PALACE COURTYARD - DAY

77 thru 80 WELCOMING PROCESSION FOR SULTAN (X) 77 thru 80
Series of shots of the Sultan's procession as it moves from the palace gates through the wide courtyard to the palace itself. The Sultan is being carried in a sedan chair.

EXT. PALACE DOOR (S)

81 MEDIUM SHOT 81
Parisa breaks through a group of palace attendants, as she sees Sultan's procession o.s.

INT. SEDAN CHAIR (Y)

82 THE SULTAN 82
He is a stern and imposing man, less benevolent and kindly-looking than the Caliph, more the warrior-ruler type. Abruptly the side curtain of the chair is drawn back, and Parisa climbs quickly in beside the Sultan, who embraces her warmly, his features lightening with his genuine affection for his daughter.

SULTAN
(hugging her)
My child... my child.

PARISA
(happily)
I could not wait for you to arrive.

SULTAN
Are you all right? Are you happy?

PARISA
Very. I love Sinbad more with each sunrise.

SULTAN
I had such doubts after I let you go...
(sternly)
If any harm had come to you, they would have paid with a thousand lives.

PARISA
(drawing back; smiling)
Don't make yourself angry. You must smile, for the Caliph is very nice. He has prepared a great feast and celebration in your honor.

82 CONTINUED: 82

SULTAN
If my daughter is happy, I have honor enough.

EXT. SEDAN CHAIR (Y)

83 MEDIUM CLOSE SHOT SULTAN AND PARISA 83
as they leave the chair and move toward the palace doors. Sound of the welcoming celebration o.s. all around them.

DISSOLVE TO:

INT. PALACE BANQUET ROOM (S)

84 FULL SHOT SULTAN CALIPH AND OTHERS 84
The Sultan and the Caliph are seated side by side at the long banquet table, with Sinbad and Parisa next to them. The remains of the feast are being cleared away by a group of attendants, and the palace musicians are playing in the b.g.

85 FULL SHOT DANCERS (X) 85
A dozen beautiful Harem girls are just finishing a dance.

86 MEDIUM SHOT CALIPH AND SULTAN (S) 86
The Sultan is dozing. As the applause brings him to, the Caliph hands him a ceremonial water-pipe.

SULTAN
(apologetically)
My senses are heavy from your excellent feast, O Caliph...

CALIPH
I have arranged a presentation which I hope will rouse your interest, O Sultan... Summon Sokurah the Magician --!

The slave bows in response to the Caliph's command and moves off.

INT. PALACE ANTE-ROOM (Y)

86A MEDIUM SHOT SOKURAH AND SADI 86A
They stand before a huge earthen jar. Half a dozen giant

86A CONTINUED: 86A

bare-chested guards are standing in readiness to carry it. Sokurah is attired in a rich costume and flowing cape. He is earnestly addressing Sadi.

SOKURAH
Not only will you triumph in the struggle between good and evil, but you will be changed into the most exotic woman in all Bagdad.

SADI
(anxious)
What must I do?

There is the sound of a gong o.s.

SOKURAH
Leave everything in my hands.

He claps his hands, and the guards move to pick up the earthern jar.

86B CLOSE SHOT TWO GUARDS 86B
as they lean their heads in to pick up the handles.

FIRST GUARD
(whispering)
Any change in that one would be an improvement...

SECOND GUARD
(nods briefly)
Do not look on her -- you may turn to stone.

They pick up the jar and move forward.

INT. PALACE BANQUET ROOM - NIGHT (Y)

87 ANGLE NEAR ENTRANCE SOKURAH SADI THE GUARDS 87
Sokurah, followed by Sadi and the guards, enters and bows low toward the Caliph and his guests. The guards set the earthern jar on the floor, then step back a few paces behind it. They are obviously very attractive to Sadi. One of the guards holds a long-handled, broad-bladed battle-axe.

87A CLOSE SHOT SULTAN AND SINBAD 87A
The Sultan registers mild interest.

87A CONTINUED: 87A

SULTAN
Is that not Sadi, my daughter's waiting-woman?

SINBAD
It is. She has agreed to be the magician's subject.

SULTAN
If he can make her a happy woman, he is indeed a great magician. Her voice turns honey to vinegar.

88 ANOTHER ANGLE FEATURING SOKURAH 88
as he leads Sadi to the side of the very large earthen jar, then claps his hands. The first and second guards come up.

89 TIGHT TWO SHOT SADI AND GUARDS (D) 89
as Sadi gives them a definitely flirtatious look. The guards coldly look through her. She reacts by freezing in turn. The guards lift her easily and place her inside the urn.

89A FULL SHOT SOKURAH AND HIS GROUP 89A
The palace musicians play an eerie melody to accompany Sokurah's actions. The magician gestures to one of the guards, who brings him a tightly woven reed basket, then retires to the b.g. again, holding the large ornamental battle-axe across his chest.

90 CLOSE SHOT SOKURAH AND BASKET (D) 90
as Sokurah removes the lid from the basket, thrusts in his hand and draws forth a large, writhing cobra. Sound of audience reaction from o.s. CAMERA PANS with Sokurah as he carries the snake to the large earthen jar, holds it aloft for a moment, then drops the snake into the jar with Sadi.

91 TWO SHOT SINBAD AND PARISA 91
as they react.

PARISA
(tense whisper)
She will be killed!

Sinbad shakes his head slightly, laying a comforting hand on Parisa's arm. CAMERA PANS to TWO SHOT of the Caliph and the Sultan, both staring at the earthen jar.

SULTAN
(quietly)
Allah have mercy on them both.

DANCE SEQUENCE

89 - 92

③

90

99 - 101

93

95 - 105 - 106

97

104

92 MEDIUM CLOSE SHOT SOKURAH 92
as he stands beside the earthen jar, his arms extended over it in a hypnotic gesture. From each hand he pours a small vial of colored fluid into the jar (a slight flash and puff of smoke appear). Sound and tempo of the b.g. music rise slowly as he performs this action. His lips move in secret incantation, but his voice is a murmur beneath the music. With a final dramatic gesture, Sokurah lowers his arms.

93 CLOSE SHOT (D) 93
For a moment, nothing happens; then, in time with the music, the head of Sadi slowly rises above the rim of the jar -- but it is a transformed Sadi. Her plain features have become exotic, and her head is sheathed in a strange headdress. Sound of a surprised intake of breath from the Caliph's guests.

94 ANOTHER ANGLE THE TWO GUARDS 94
The guards' interest in Sadi is already increasing, judging from their rapt expressions. Sokurah comes up and takes the ornamental axe from one of them.

95 FULL SHOT SADI AND EARTHEN JAR (H-Y-D) 95
Sadi's head is still all that shows, weaving in time with the music. Sokurah moves up behind the earthen jar, carrying the large wide-bladed axe.

95A CLOSE SHOT SADI 95A
She moves her head from side to side in the hypnotic weave of a cobra.

95B FULL SHOT SADI AND EARTHEN JAR (H-Y-D) 95B
With a single stroke of the axe, Sokurah shatters the jar. It falls away in pieces, revealing Sadi as a combination serpent-girl. Her body is segmented and tapering, like that of a snake, and four long tendrils exist in place of her arms.

96 TWO SHOT CALIPH AND SULTAN 96
as they react.

SULTAN
It is not possible. I am asleep.

CALIPH
If so, I share your dream.

CAMERA PANS to TWO SHOT of Sinbad and Parisa to catch their reaction to Sadi's appearance. Parisa is wide-eyed.

97 CLOSE SHOT SADI (H-Y-D) 97
as she writhes and weaves in a sensuous dance, to an entirely different rhythm which the musicians are now playing.

98 CLOSE SHOT THE GUARDS 98
as Sokurah returns the ornamental axe. They are stunned and entranced with the spectacle of Sadi.

99 thru 102 SADI'S DANCE (H-Y-D) 99 thru 102
Series of angles on the dance she performs, weaving her way to the banquet table, where she uses each set of tendrils to gently caress the faces of the Caliph and the Sultan.

103 CLOSE SHOT SOKURAH 103
He lifts his arms in a gesture of command. The music changes again, gaining in tempo, rising toward conclusion.

104 MOVING SHOT SADI (H-Y) 104
as she weaves from the banquet table back to where one of the guards stands, holding the axe across his chest. She circles in front of the guards twice.

105 THREE SHOT SADI GUARDS AND SORCERER (H-Y-D) 105
The snake-like lower portion of Sadi's body begins to coil back on itself, encircling her waist in a tight grip. The tendrils of arms writhe as though fighting with her for domination, then they wind themselves about her neck. Sadi's face shows fear and alarm, as does that of the guards.

105A CLOSE SHOT SULTAN AND CALIPH 105A

CALIPH
The current is destroying the girl!...

106 GROUP SHOT SADI GUARDS AND SORCERER (H-Y-D) 106
As Sadi struggles helplessly in the coils, the two guards move in to help. One of them raises the axe as if he would cut the serpent in two, but Sokurah quickly takes off his cape and throws it over Sadi. There is a flash of light; a whirling cloud of smoke envelops Sadi.

107 TWO SHOT SINBAD AND PARISA (Y) 107
as they react, Parisa rising, showing great alarm.

107 CONTINUED: 107

PARISA
(gasping)
Sadi!

Parisa runs out. Sinbad follows.

108 THREE SHOT SADI AND THE TWO GUARDS (Y) 108
As the smoke clears we see Sadi, now restored to her form as a human being. She trembles for a moment as though waking from a dream state or trance, then starts to fall forward in a faint. The guards catch her, lifting her in their strong arms. The axe and the serpent have disappeared, leaving only a few ashes to mark their place. The guards look at each other in defeat. Parisa runs in.

PARISA
Sadi -- are you all right?

Sadi opens one eye a tiny bit, and a quick smile of conspiracy crosses her lips. Parisa relaxes.

PARISA
(to Sokurah)
I feared the serpent would kill her...

SOKURAH
I assure you your handmaiden is unharmed.

Sokurah gestures, and the guards carry Sadi from the room, obviously displeased by their task. Sadi luxuriates in their arms.

SCENE 109 OMITTED.

110 ANOTHER ANGLE MEDIUM SHOT PARISA SOKURAH AND SINBAD 110 (S)
as the Caliph and the Sultan run in. Sokurah bows low.

CALIPH
Well done, Sokurah. You are truly a man of great skill.

SOKURAH
If I have pleased you, I hope you will reconsider my request for an expedition to Colossa.

CALIPH
I do not change my mind so quickly.

110 CONTINUED: 110

SOKURAH
(hints of menace)
Perhaps a further demonstration of my powers is necessary...

SULTAN
Can you foresee the future? The art of prophecy has always fascinated me.

SOKURAH
(pause; thinking)
I can, upon occasion, foretell certain events.

111 TWO SHOT CALIPH AND SULTAN 111
The Sultan leans over and whispers with the Caliph. The Caliph nods, then looks back to Sokurah.

CALIPH
It would please us to have you look into the future of our two countries.

112 CLOSE SHOT SOKURAH 112

SOKURAH
As your Higness wishes. I shall require a brazier of live coals.

CALIPH
You shall have them. Guard!

SOKURAH
(a bit ominous)
May the unseen forces grant that I see only good.

113 TWO SHOT SINBAD AND PARISA (Y) 113
They are seated very close together now. Sinbad has his arm around Parisa, and her head rests on his shoulder. She is pleasantly excited at the coming prophecy.

SINBAD
Perhaps Sokurah can foretell the years of our happiness --

PARISA
(putting her head on his shoulder)
-- or how many young princes we shall have.

113 CONTINUED: 113

A curtain parts behind them and Sadi appears.

SADI
(stern whisper)
Is this how you conduct yourself the moment my back is turned? The wedding is not until tomorrow.

Parisa lifts her head from Sinbad's shoulder, and both turn to look at Sadi.

114 MEDIUM CLOSE SHOT SOKURAH (S) 114
as a palace guard sets a brazier of glowing coals before him, then moves off. The magician removes a vial of powder from his clock. He sprinkles the powder over the coals, and they begin to burn with an intense greenish light. The magician peers into this light, his eyes growing large and blank. CAMERA MOVES in to CLOSEUP of Sokurah who seems to enter a trance state. His face is a glowing mask, taking on eerie shadows as the fire dies down, the room becoming darker.

SOKURAH
(hollowly; intoning)
My spirit races ahead of time itself. Ask your questions.

CALIPH
What do you see here in Bagdad?

Sokurah hesitates for a long moment. His face changes, as though he fights a powerful emotion.

SOKURAH
I see... but I cannot speak.

CALIPH
You must!

SOKURAH
(slowly; hollowly)
I see a great disaster. I see... I cannot tell.

He pauses.

CALIPH
Go on! I command you!

SOKURAH
There are great buildings falling. Women and children slain... I see <u>war</u>. War between Bagdad and Chandra.

115 TWO SHOT CALIPH AND SULTAN 115
as they react. They stare in amazement for a moment toward Sokurah, then look at each other, as though to reassure themselves.

CALIPH
(to magician)
You lie!

SULTAN
What of my daughter's wedding?

116 CLOSE SHOT SOKURAH (Y) 116

SOKURAH
There will be no wedding... Mysterious and evil forces are gathered, and the wedding rejoicing shall be turned to mourning!

117 ANOTHER ANGLE SOKURAH AND SINBAD (Y) 117
as Sinbad leaps across the table, kicks over the brazier of glowing coals and hurls the magician to the floor. It is as though he has broken an evil spell. Lights come up, and the ominous hush is broken by the babble of voices. CAMERA PANS with Sinbad as he turns to the Caliph and the Sultan.

CALIPH
You did well, Sinbad.

SINBAD
I could not bear to have this charlatan frighten the Princess.

The magician gets slowly to his feet, trying to conceal his rage beneath a surface of wounded dignity. He bows stiffly toward the Caliph.

SOKURAH
I spoke at your insistence. The events my spirit saw lurk as dire possibility. If you request, I shall use my power to disperse the evil forces and avert such disaster.

117 CONTINUED: 117

CALIPH
In return I presume I must give you the ship and sailors you desire.

SOKURAH
Such a gift of gratitude would seem fitting.

118 CLOSE SHOT THE CALIPH 118

CALIPH
(becoming angry)
So! Your lies are a cheap scheme to force me to grant your wish.
(pointing)
Get out! You have committed treason against both Bagdad and Chandra. If you are found within our borders by tomorrow sunset, your eyes will be torn out, that you may see no more evil dreams!

119 CLOSE SHOT SOKURAH 119
As he receives this sentence his features grow cold with restrained rage. Two guards start to escort Sokurah out of the room. With a final venomous glare at Sinbad, the magician turns and moves off quickly between the guards.

120 MEDIUM SHOT CALIPH SULTAN SINBAD AND PARISA 120
As they watch the magician exit, an ominous hush falls over the banquet hall. The clang of the door closing after him breaks the silence; the Caliph seizes his wine glass, lifting it high.

CALIPH
To the wedding -- and our lasting friendship!

The Sultan lifts his glass, and they drink the Caliph's toast. Sinbad embraces Parisa protectively as we:

DISSOLVE TO:

INT. PALACE CORRIDOR - NIGHT

121 MEDIUM SHOT SINBAD AND PARISA I21
as Sinbad leads Parisa to the doorway of her chambers. They pause outside the door, and Sinbad takes Parisa's hands in his.

SINBAD
Goodnight... Though I wish the night were gone.

PARISA
(smiling)
Tomorrow will come soon. And all the nights thereafter will be welcome. I cannot imagine waking to see your face, instead of Sadi's.

SINBAD
... She was indeed transformed tonight by the magician. Suppose that his prophecy...

PARISA
(lightly)
I'll dream of danger he predicted so you can rescue me.

Parisa smiles, and they gently kiss goodnight.

DISSOLVE TO:

INT. PARISA'S CHAMBER - NIGHT (Y)

122 MEDIUM CLOSE SHOT PARISA 122
CAMERA SHOOTING DOWN ANGLE at Parisa as she lies asleep in her bed, one arm outstretched over the coverlet. Lighting is low key, seeming to come from a single candle which burns on a stand beside Parisa's bed in an ornate holder. CAMERA MOVES IN to a CLOSE SHOT of Parisa's face. She is breathing quietly, very beautiful in sleep.

122A MEDIUM CLOSE SHOT A CURTAINED WINDOW 122A
A figure, silhouetted against the moonlight, lurks behind the curtains. Though we are close to the face, we cannot see who it is.

123 BIG CLOSEUP THE CANDLE 123
The flame burns normally for a moment, then sputters, as though starting to consume some new substance through the wick. Slowly the flame changes in color, giving off strange hues, and a thread of bluish smoke whirls upward from the candle. Sparks fly. The light flickers nervously.

124 CLOSE SHOT PARISA 124
as she breathes, the first hint of smoke from the flickering candle. She stirs softly, then falls back into an even deeper sleep. The bluish haze grows slightly thicker about her.

124A CLOSE SHOT FIGURE IN CURTAINED WINDOW 124A
The flickering light brightens fitfully so that we see the figure is Sokurah. He takes a satisfied look, then exits quietly.

125 ANOTHER ANGLE THE CANDLE (H-Y-D) 125
showing the flame burning strongly, a thick strand of smoke curling upward from it. Prominent in the f.g. of the scene is Parisa's hand, outstretched on the bed. As we watch, her hand begins to grow smaller in all dimensions. As it shrinks, it is drawn slowly out of the edge of the scene, following Parisa's dwindling body.

126 INSERT: CLOSE SHOT CANDLE 126
Huge CLOSEUP of the candle, the flame filling the screen.

FADE OUT.

FADE IN:

INT. PALACE THRONE ROOM - DAY (S)

127 MEDIUM SHOT CALIPH SINBAD SULTAN AND OTHERS 127
A number of attendants are present, making final preparations for the wedding, which is to be held in the throne room. The Caliph is gesturing, talking with Sinbad and the Sultan.

CALIPH
(pointing)
... the procession will pass through those doors, pause here before the throne, where the Sultan and I shall be seated equally. Then --

127 CONTINUED: 127

He is interrupted by the appearance of Sadi, who hurries into scene and bows before the Sultan. She is obviously disturbed.

SULTAN
What is it you wish?

SADI
My Lord, the door to the Princess Parisa's chamber is locked -- I cannot awaken her!

SINBAD
(reacting)
She does not answer?

SADI
No, my Lord. My hand is numb from pounding...

Sinbad turns and runs toward the door. The Sultan and the Caliph watch in surprise, then move after him.

INT. PALACE CORRIDOR (S)

128 MOVING SHOT SINBAD 128
as he runs at top speed down the corridor, moving toward and into camera, obscuring it.

129 ANOTHER ANGLE SINBAD 129
as he pulls himself to a stop before Parisa's door. He hammers his fist against the door, catching his breath.

SINBAD
(calling)
Parisa!... Princess!

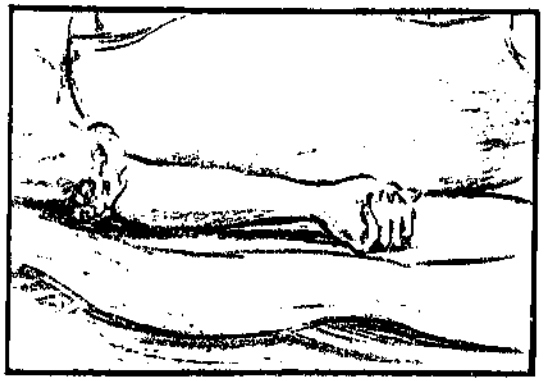
Hardly pausing for an answer, he hurls his shoulder against the door. It gives slightly. He crashes against the door again and the lock shatters. With a final blow he hurls the door open.

INT. PARISA'S CHAMBERS (Y)

130 ANGLE TOWARD DOOR SINBAD 130
as he thrusts the door aside and moves into the room, looking first at the bed, then, not seeing Parisa, around the chamber.

SINBAD
Parisa! Where are you?

PARISA'S CHAMBER - DECK OF SHIP



125 TM

131

132 - 135 - 140 OM

132 A - 137 - 139 OM

150

151 - 153 OM

151 A

152

154

130 CONTINUED: 130

PARISA'S VOICE
(faintly)
Sinbad -- I am here....on the pillow! Look closely!

Sinbad hears, looks back toward the bed. He reacts, showing shock and disbelief.

131 CLOSE SHOT PARISA'S PILLOW PARISA (H-Y-D) 131
at the head of the bed, on the pillow (large prop) which held just her head before, stands the tiny figure of Parisa. She is only a few inches tall. Her voice, when she speaks, is slightly higher in pitch than before, and quite small in volume.

SINBAD'S VOICE
(rubbing his eyes)
No... It cannot be so...

PARISA
It is. The world has grown very large overnight.

INT. PARISA'S CHAMBER

132 ANOTHER ANGLE SINBAD AND PARISA (H-Y-D) 132
as Sinbad kneels beside the bed, bringing his face close to the pillow. His expression slowly changes from disbelief to stunned and sorrowful acceptance.

SINBAD
(softly)
It's true... It is you, my darling.

Parisa nods, unable to speak for emotion. Sound of a commotion in the corridor o.s. and of people entering.

INT. PARISA'S CHAMBER (S)

133 ANGLE TOWARD DOOR SULTAN AND CALIPH 133
as they enter, followed shortly by Sadi. Sinbad stands to meet them.

SULTAN
Where is my daughter?

Sinbad, sadly turns toward the tiny Parisa standing on the pillow o.s.

134 CLOSE SHOT THE SULTAN 134
as he reacts to seeing the tiny Parisa. His dark features swell with rage. He turns on the Caliph.

SULTAN
(roaring)
Ten thousand devils! What evil sorcery is this?

135 MEDIUM SHOT SINBAD CALIPH AND SULTAN (H-Y-D) 135
as they gather around Parisa's pillow, where she stands.

SULTAN
My daughter, is it you? Speak -- tell me my eyes lie.

PARISA
You see truly, my father.

136 MEDIUM UP SHOT PARISA'S POV 136
The Sultan turns slowly toward the Caliph, raising one huge fist above his head, emphasizing his words.

SULTAN
I would have borne any insult -- But my dear one, my daughter...

The Sultan walks slowly to the window.

SULTAN
(continuing; intensely moved)
Bagdad shall be utterly destroyed. My army will leave no soul alive!

SCENES 137 THRU 139 OMITTED

140 MEDIUM SHOT 140
Sinbad rises quickly, turning to Sadi, who moves in toward the bed.

SINBAD
Do not let your mistress out of your sight.

Sinbad moves quickly to the door. CAMERA PANNING to SHOW his exit. Sound of the Caliph pleading and Sultan threatening continued o.s.

140 CONTINUED: 140

CALIPH
Oh mighty Sultan, consider these words you speak --

SULTAN
(pointing out window)
Look upon your city. Enjoy the sight -- for it will soon be rubble and bleached bones!

INT. PALACE CORRIDOR (S)

141 ANGLE SHOT SINBAD 141
as he runs swiftly down the corridor, disappearing around a corner.

INT. PALACE CORRIDOR #2 (S)

142 ANOTHER ANGLE SINBAD AND GUARD 142
as Sinbad runs toward camera, bringing himself to a halt before a doorway leading onto the corridor. The doorway is open. Sinbad peers in briefly, then turns to a palace guard standing at attention near the doorway.

142 **CONTINUED:** 142

SINBAD
The magician -- where is he?

GUARD
Departed but a few moments ago, my lord.

Sinbad turns, running again, down the corridor and out of sight.

EXT. PALACE COURTYARD (S)

143 MEDIUM SHOT PALACE GATES SOKURAH 143
as Sokurah moves toward the gates, a smug smile on his face. He hears the sound of palace doors slamming and running footsteps. He pauses, turning.

SINBAD'S VOICE
(calling)
Sokurah! ... Wait!

Sokurah waits, his face impassive, as Sinbad moves quickly into the scene, confronting him.

SINBAD
The Princess Parisa ... She has become --

SOKURAH
I know. In my vision I saw her fate, but I feared to speak of it. Your anger was too great.

SINBAD
Tell me -- can you help her?

SOKURAH
(after pause)
Possibly. But it involves great risk.

SINBAD
If she can be helped, I will do anything!

SOKURAH
I cannot turn back. If I am within Bagdad at sundown, my eyes shall be dark forever.

143 CONTINUED: 143

SINBAD
I'll answer to the Caliph for that. Now come, quickly!

Sokurah hesitates a second, then nods his calm acceptance. Sinbad begins hurrying him back toward the palace as we:

QUICKLY DISSOLVE TO:

INT. PARISA'S CHAMBER (S) - DAY

144 MEDIUM SHOT CALIPH 144
The Caliph sits disconsolately on the edge of the bed, his head in his hands. Sinbad and the magician appear at the door and enter. Sinbad looks around quickly, sees that Parisa, Sadi and the Sultan are gone. The Caliph scarcely glances up at their intrusion.

SINBAD
Where are they? -- Where is the Princess?

CALIPH
Gone to the Sultan's ship. They are preparing to sail. I had no hope of stopping him...
(noticing Sokurah)
Cursed omen of doom -- do you not value your life?

SINBAD
He returned at my bidding, O Caliph. He claims with good fortune the Princess can be restored in a month.

The Caliph reacts to this news. Slowly he stands, facing Sinbad and Sokurah.

CALIPH
(sorrowfully)
Too long. The Sultan's army will camp on the ruins of the palace in less time.

145 ANOTHER ANGLE FEATURING SINBAD 145

SINBAD
(determined)
If it is a month we need -- a month we shall have!

DISSOLVE TO:

EXT. DECK OF SHIP - DAY (S)

146 MEDIUM SHOT SULTAN AND CREW 146
The Sultan stands on the quarter-deck with his ship's captain.

SULTAN
(angrily giving orders to the captain)
Set all sail! Prepare to cast off!

147 ANOTHER ANGLE HEAD OF GANGWAY SINBAD (S) 147
as Sinbad runs up the gangway, pausing to look around as he comes onto the deck.

CAPTAIN'S VOICE
(calling)
Raise the gangway!

SINBAD
Wait!

148 MEDIUM SHOT SULTAN AND SINBAD (S) (C&) 148
as they move to meet each other. The Sultan is very grim and angry.

SULTAN
Are you so tired of life that you would confront me now?

SINBAD
Kill me if you wish... Will that restore your daughter?

SULTAN
(stopped for a moment)
Will anything?

SINBAD
With the help of Allah, yes!

SULTAN
You lie -- I want no promise of false hope. Go -- leave while you are able...

SINBAD
If you take the Princess now, you will never know if I lie or speak the truth. But leave her here with me and within one month she shall be well and happy.

149 TWO SHOT SULTAN AND SINBAD 149
as the Sultan steps close to Sinbad, glaring at him.

SULTAN
(turning, calling)
Sadi! Bring your mistress.

150 ANOTHER ANGLE SINBAD SULTAN AND SADI (S) 150
as Sadi approachos, carrying Parisa (model), who is partly sitting on a pillow.

SULTAN
If this is a ruse to gain time for the Caliph and his army, every stone in Bagdad will mark a grave.

151 CLOSE ANGLE FAVORING PARISA ON A PILLOW (H-Y-D) 151

SULTAN
Parisa, would you be with this man in this accursed country or return to Chandra with me?

The Sultan speaks as though sure of his answer, feeling certain he will win out over Sinbad.

PARISA
Father, I love Sinbad. I trust him with my life.

152 CLOSE SHOT SULTAN (S-D) 152
His face reflects the struggle of his emotions; pride and anger fight with his love for Parisa and his desire to take any chance to help her. For a long moment the decision is in doubt.

SULTAN
(grimly)
You have one month, Sinbad... and only one...

153 ANOTHER ANGLE FEATURING SINBAD (H-Y-D) 153

SINBAD
Our thanks, mighty Sultan.

Parisa looks up at him lovingly.

154 MEDIUM SHOT GROUP (S-D) 154
Sinbad turns, takes the pillow from Sadi, holding Parisa (h-model) carefully cradled in it. Sinbad moves toward the gangway.

DISSOLVE TO:

INT. CALIPH'S THRONE ROOM (S)

155 MEDIUM SHOT CALIPH SINBAD MAGICIAN 155
They are gathered before the Caliph's throne, discussing the month's reprieve and the means of restoring Parisa.

SINBAD
(to Sokurah)
Tell us quickly, what must be done.

SOKURAH
There is one secret potion -- to remove the evil charm.

SINBAD
Then mix the potion with no more delay.

SOKURAH
We lack the most vital drug of the mixture. A piece of shell from the egg of the giant bird called the Roc.

156 CLOSE SHOT SINBAD (S) 156

SINBAD
(reacting)
The monstrous bird which nests in the peaks of Colossa?

157 CLOSE SHOT SOKURAH (S) 157

SOKURAH
The same. Without this shell, the potion is useless.

158 THREE SHOT FEATURING SINBAD (S) 158
Sinbad and the Caliph grimly stare at Sokurah for a moment.

158 CONTINUED: 158

SINBAD
We have no choice, O Caliph. I must sail for the island and bring back the egg shell.

SOKURAH
No, the Princess must go with us. For only in my castle can the potion be used.

CALIPH
I'll order your ship to be provisioned at once.

SINBAD
(to Sokurah)
We will need your for the giant crossbow.
(to Caliph)
The palace jeweler can make a tiny home for the princess.

CALIPH
Where will you find a crew, Sinbad?

SINBAD
The bravest of my former men will sail with me.

CALIPH
But that will not be enough to man the ship. Where will you find others?

159 CLOSE SHOT SINBAD 159

SINBAD
I'll find them -- where men fear the headman's axe more than the cyclops.

DISSOLVE TO:

EXT. BAGDAD PRISON - DAY (S)

160 ESTABLISHING SHOT 160
The prison is a grim, high-walled building, with narrow windows, a moat, and guards stationed on corner turrets.

QUICK DISSOLVE TO:

EXT. PRISON COURTYARD (S) - DAY

161 FULL SHOT PRISONERS 161
The courtyard is surrounded by the stone walls of the prison. A number of prisoners are already standing in the courtyard and others are being herded in through a wide door leading into the prison building.

162 MEDIUM SHOT SINBAD HARUFA AND GUARDS 162
On a raised platform at one side of the courtyard, Sinbad and Harufa stand with several armed prison guards and a colorfully uniformed attendant from the Caliph's palace. The attendant raises a long trumpet and blows a fanfare of the kind used to announce official proclamations. The prisoners become quiet, and Sinbad steps forward on the platform.

SINBAD
I am Captain Sinbad... I am here with an offer of freedom for those with the courage to take it!

163 PANNING SHOT THE PRISONERS 163
as they react to Sinbad's words. A low laugh of disbelief and derision sweeps over them. CAMERA PANS SLOWLY over the sea of faces, as seen by Sinbad. The prisoners are without exception a grim, hardened, violent lot. CAMERA HOLDS on the toughest of the entire group -- a large, brawny man with a tarred pigtail and a pock-marked face. This is KHARIM, leader of the prisoners and their spokesman.

KHARIM
(mocking laugh)
Freedom! We have forgotten what freedom means!

164 MEDIUM CLOSE SHOT SINBAD 164

SINBAD
I have come to raise a crew for a hard and dangerous voyage to the Island of Colossa

SCENES 165 AND 166 OMITTED.

167 REVERSE ANGLE THE PRISONERS 167
as they react. A low murmur of surprise and scorn sweeps over them. They look at one another, shaking their heads at such a request.

167 CONTINUED: 167

KHARIM
The land of the Cyclops! --
We may be thieves and murderers
-- but we're not fools!

168 BACK TO SINBAD CLOSE SHOT 168

SINBAD
I offer you a full pardon.

169 REVERSE ANGLE THE PRISONERS 169
as they react strongly, angry and fearful. It is a long moment before Golar, a giant prisoner, silences them with a gesture of his huge arms.

GOLAR
You offer us a choice of two
kinds of death.

SINBAD
I fought with the Cyclops and
here I stand -- alive as you!
(pointing to Harufa)
This man was at my side, and he
sails with me again.

SCENE 170 OMITTED.

171 ANOTHER ANGLE FULL SHOT (S) 171
The men gather in a large group, talking and muttering among themselves. Sinbad and Harufa stand fast, gazing over them. Finally the prisoners look up at Sinbad again.

SINBAD
Well, we need five and twenty
men. What'll it be -- Freedom
-- or the sharp edge of the
headsman's axe?

KHARIM
(looking about him)
I'll not lay my head on the block!
I'll spit in the Cyclops' eye
first! Sign me on!

Kharim steps forward to give his name to Sinbad, who prepares to make the crew list. Kharim's decision sways the others, and many of them begin to form a line behind Kharim

171 CONTINUED: 171

as the others disperse. Sinbad and Harufa exchange smiles as we...

DISSOLVE TO:

EXT. SHIP'S FOREDECK - DAY

172 FULL SHOT AT GANGWAY (S) (CB) 172
Sinbad and the Caliph are on deck watching the last of the supplies being loaded. In the background, a number of sailors are struggling with a huge oversize arrow which they are bringing on board.

SINBAD
(calling to the men)
Take it forward -- and lash it down with the rest.

The men carry the great arrow past camera as the Caliph turns to look at them.

CALIPH
(quiet aside)
I would rather sail with a ship-load of unleashed tigers.

SINBAD
(tight smile)
On this voyage, courage is the only virtue required. It out-weighs all vices.

SCENES 172A, 172B, 173 AND 174 OMITTED.

174 CONTINUED: 174

CALIPH
I would not say they lacked courage -- else they would frighten each other... Farewell, Sinbad. May Allah fill your sails with favorable winds.

The Caliph lays a fatherly hand on Sinbad's shoulder for a brief moment, then turns and moves off quickly. Sinbad watches him leave, then turns toward the bow, lifting his head to call out his orders.

SINBAD
(calling)
Cast off the starboard bow line... Hoist the mains'l!

EXT. SHIP'S MAINSAIL - DAY

175 UP ANGLE (X) 175
as the sail is hoisted into position and swells out, catching the breeze. Sound of creaking ropes, ad lib commands and shouts of the crew, with music up to cover as we:

FADE OUT.

FADE IN:

EXT. SINBAD'S SHIP - DAY

176 MEDIUM LONG SHOT (M or X) 176
as the ship sails on the open sea in a brisk wind.

QUICK DISSOLVE TO:

INT. SINBAD'S CABIN (S-D) - DAY

177 MEDIUM CLOSE SHOT SINBAD 177
He enters and seats himself at his map table. Parisa's jeweled case, small (prop), is on the table in the foreground.

SINBAD
I am here, Parisa --

177A MEDIUM CLOSE DOWN SHOT JEWELED CASE (LARGE PROP) (S) 177A
Parisa opens the door a crack, looks out, then moves out of the box. The inside of the jeweled case has been fitted and padded so that Parisa can comfortably sit in it. On the sides are padded rings which she can clutch for support. As she stands near the map, legs apart, she stretches.

SINBAD'S VOICE
Ah, my Princess --

SCENE 178 OMITTED.

178A CLOSE SHOT SINBAD PARISA AND JEWELED CASE IN F.G. (S) 178A
(H-T-M) (D)

SINBAD
I fear it may be a long and tedious voyage for you.

178B SIDE ANGLE (SEE DRAWING 178) SINBAD AND PARISA (H-S-D) 178B

PARISA
I shall never complain, as long as I remain close to you.

SINBAD
A dangerous voyage, too -- in spite of all the plans we have made.

178C CLOSE DOWN SHOT PARISA NEAR MAP (S) 178C

PARISA
(smiling)
If you were as small as I, you could walk unseen before the giants.

178D CLOSE SHOT SINBAD PARISA AND JEWELED CASE IN F.G. 178D
(H-T-M) (D)

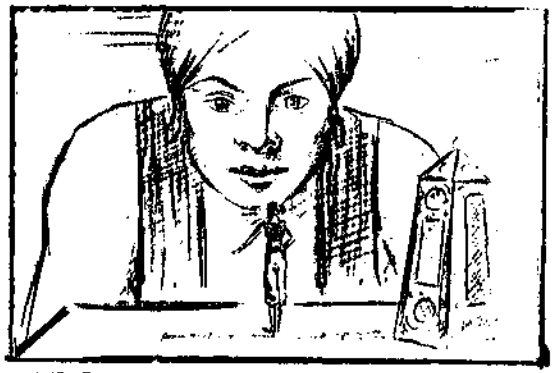
SINBAD
They are not the only danger -- We must sail uncharted waters, with a doubtful crew.

Sinbad's finger traces the map.

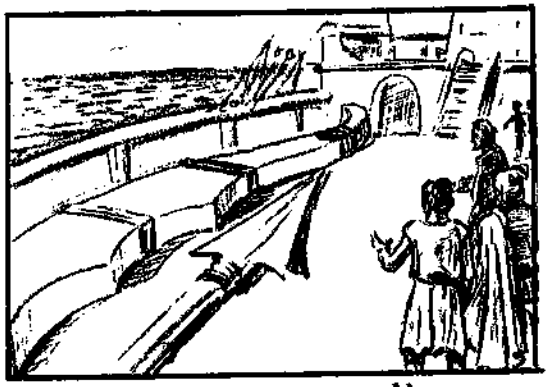
INTERIOR SHIP'S CABIN

177

178 OM



178A TM

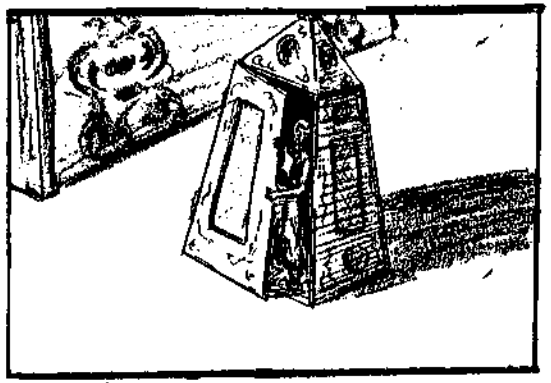


182 H

186 - 192 OM

186A - 192A

193 (TM) OM



194

226 - 293 TM

178E CLOSE SHOT PARISA MAP IN F.G. (SEE DRAWING 251A) (H-S-D) 178E
She walks along the edge of the map, following Sinbad's finger.

PARISA
(smiles)
I sometimes think of their surprise if they could see me as I am...

178F CLOSE SHOT SINBAD 178F

SINBAD
I do not trust them out of my sight... or in it.

CAMERA MOVES to a CLOSEUP of Sinbad. There is deep forboding in his eyes.

DISSOLVE TO:

EXT. THE SHIP - NIGHT

179 FULL SHOT (M or X) 179
It sails through the silvery glitter of a full moon.

EXT. DECK OF SHIP - DAY (S)

180 FULL SHOT GOLAR KHARIM JAFA AND OTHERS 180
The men are grouped at the ship's rail, eating biscuits and bananas. Golar wolfs his food, then turns his face into the wind and breathes deeply. His huge chest grows even more massive.

GOLAR
(exhaling)
It's good to eat hearty and be free again...

KHARIM
Free -- ? For what? Free to be bitten in half by a one-eyed monster? You're a fool, Golar...

180A CLOSE SHOT SOKURAH (S) 180A
He is starting up the ladder to the deck, where the men are talking. Suddenly he stops to listen.

KHARIM'S VOICE
... we're all fools!

180B GROUP SHOT ON DECK (S) 180B

JAFA
What do you mean?

KHARIM
If we're to fight for our lives, let us fight against men -- not monsters!

There is a mutter of approval from the crew. Kharim looks around, then lowers his voice.

KHARIM
(continuing)
There are rich prizes plying the coastal waters... This ship can be ours for the taking.

GOLAR
What of those men who are loyal to the Captain?

180C CLOSE SHOT SOKURAH (S) 180C
listening.

KHARIM'S VOICE
We'll feed them to the fish!

Sokurah moves off towards Sinbad's cabin.

180D GROUP SHOT ON DECK (S) 180D
Kharim looks up as if he sees something, then motions the men to silence.

EXT. DECK OF SHIP (S)

180E WHAT HE SEES SOKURAH 180E
He is sneaking along towards the Captain's cabin.

180F CLOSE SHOT KHARIM AND CREW 180F
Kharim turns to the men with a smile. He nods his head, and moves off in Sokurah's direction.

EXT. SINBAD'S CABIN

181 CLOSE SHOT AT DOOR SOKURAH (S) 181
as he enters and knocks lightly.

SOKURAH
(softly)
I would have words with you, Captain.

There is the sound of a bolt sliding, and Sinbad comes out. Sokurah looks about to make sure they are alone.

SOKURAH
(continuing)
There are signs of unrest among the crew... I have heard dangerous mutterings...

SINBAD
I had Harufa search the men. All weapons have been locked in the forward cabin. Without knives or swords, they can do nothing. We've sailed a week already. In a few more days we should reach the island.

181 CONTINUED: 181

Sinbad turns and enters the cabin. CAMERA PANS with Sokurah. As he moves past a pile of trunks lashed to the deck, we discover Kharim and Golar watching Sokurah closely. Kharim draws a knife and turns a wicked smile to Golar.

SCENES 182 THROUGH 191 OMITTED.

INT. SINBAD'S CABIN - DAY

192 MEDIUM SHOT SINBAD AND PARISA (H-S-D) 192

Sinbad moves from the door to his table which is set with the mid-day meal. As he sits down, Parisa ventures out of her jewled case and sits on the cork of Sinbad's wine bottle. Sinbad starts to eat, but puts down his food.

PARISA
Something troubles your appetite, Sinbad.

SINBAD
... I shall be glad when we arrive.

192A CLOSE DOWN ANGLE TABLE TOP PARISA 192A
as she walks up from the cork to Sinbad's plate. She sits on the rim of the plate.

PARISA
(smiling)
How can you still love a tiny insignificant female like myself, Sinbad?

192B CLOSE SHOT SINBAD 192B
He smiles warmly.

SINBAD
A diamond is a tiny thing...yet it is very precious...and beautiful.

He moves a hand towards Parisa.

193 CLOSE DOWN SHOT SINBAD'S HAND PARISA (H-S-D) 193
Sinbad places his hand on the table near Parisa, and she gently lays her hand on one of his fingers. Suddenly there is a sound of a crash up on the deck, followed by running footsteps and the clash of swordsplay. Sinbad leaps up, overturning his chair.

SINBAD
Quickly -- Princess...

194 CLOSE SHOT DOWN ANGLE TABLE TOP PARISA 194
as she leaves her table, dashes to the jewel box and climbs into it quickly. She closes the lid.

INT. CABIN - DAY (S)

195 ANGLE TOWARDS DOOR 195
The door flies open as a heavy boot splinters it. Golar, looking beastial and terrifying, stands in the opening, a huge wooden club in his hand. The sound of battle continues from above.

195A CLOSE SHOT SINBAD 195A
He stands taking the measure of Golar.

195B CLOSE DOWN SHOT ON TABLE PARISA 195B
She looks out from her jewelled case, then suddenly her eye is attracted to the skylight above Sinbad.

195C UP SHOT THE SKYLIGHT 195C
as two mutineers crash through it and plummet down past camera in a shower of glass. (Effects Dept: Check candy glass in Spain.)

195D FULL SHOT THE CABIN 195D
Sinbad, forewarned, leaps safely aside, whirling a chair at the oncoming Golar as he does. The two new assailants drop into the scene. Sinbad, his sword drawn, engages them.

195E CLOSE SHOT GOLAR 195E
He picks himself up heavily.

195F FULL SHOT SINBAD AND ASSAILANTS 195F
Sinbad is giving a good account of himself. He runs one of the men through, and is about to account for the second. Golar starts for Sinbad.

195G CLOSE DOWN SHOT ON TABLE PARISA 195G
She sees Golar advancing on Sinbad and tries to attract his attention -- by jumping up and down and shouting.

PARISA
Over here -- you big --- Ugh!

In desperation, she throws the bottle cork at him.

195H FULL SHOT SINBAD AND ASSAILANTS 195H
Golar is about to bring his club down when he is attracted by Parisa's voice. He turns and looks -- unable to believe his eyes. He reaches out for Parisa but she runs into her case. Sinbad turns in time to deliver a stunning blow to Golar. He drops to the floor. Sinbad picks up the jewelled case, pockets it, then runs for the cabin door.

<u>EXT. DECK OF SHIP</u> (S)

196 FULL SHOT CREW AND MUTINEERS 196
The faithful men of Sinbad's former crew, armed with swords, are giving a good account of themselves against the mutineers

196 CONTINUED: 196

who are armed only with belaying pins. Some of the mutineers are giving up.

197 ANOTHER ANGLE HARUFA AND MUTINEERS 197
Harufa, armed, is fighting gamely against a number of mutineers. The door to the passage-way bursts open, and Sinbad hurls himself into the fight. Sinbad slashes a rope, bringing a sail canvas down upon the confused mutineers. The balance of power is not heavily in favor of Harufa and Sinbad. They rout the mutineers. Sinbad runs after them, stopping in front of the camera in a CLOSE SHOT. The exultation of victory drains from his face.

SCENES 198 AND 199 OMITTED.

200 WHAT HE SEES SOKURAH AND KHARIM 200
Kharim has Sokurah pinned with his back to the mainmast, the top of Kharim's sword at his throat; Kharim appears to be about to thrust the sword through Sokurah.

SINBAD'S VOICE
Stop -- we surrender!

Kharim halts, his sword point touching the magician's throat. The noise of battle dies out around them. Kharim turns toward Sinbad's voice.

201 ANOTHER ANGLE SINBAD 201

SINBAD
Do not kill him!
(throws down his sword)
Harufa, we must give up.

202 FULL SHOT SINBAD AND OTHERS (S) 202
Harufa reluctantly drops his sword, and the few remaining faithful crewmen drop their wooden clubs or captured weapons. The mutineers quickly begin gathering them together. Sinbad walks toward Kharim, who lowers his sword from Sokurah.

KHARIM
(ironically)
This is a touching show of friendship!... Take their swords.

The mutineers disarm Sinbad and Harufa. Kharim flicks his blade deftly at Sokurah's throat, cutting the cord of his

202 CONTINUED: 202

black cloak. He lifts the cloak with the point of his sword and tosses it to his confederates.

KHARIM
Here... The magician's cloak will make a flag for us.

EXT. QUARTERDECK

203 MEDIUM SHOT KHARIM SINBAD SOKURAH AND HARUFA 203
Kharim turns his attention to the captives.

KHARIM
(shouting)
Here are the men who would feed us to the one-eyed monster! What shall we do with them?

MUTINEERS' VOICES
(shouting discordantly)
Hang them! Hang them!

KHARIM
(to Sinbad)
You hear the verdict. You hang at dawn... and I wish you a night of pleasant dreams!

There is a throaty burst of laughter from the mutineers.

KHARIM
(to sailors)
To those rash few who fought against us, I offer pardon, and the chance to join with us -- or die on a rope!

EXT. MAIN DECK

204 FULL SHOT MUTINEERS AND CAPTIVES 204
as the few faithful of Sinbad's crew consider this alternative.

EXT. QUARTERDECK (S)

205 NEW ANGLE FEATURING KHARIM 205

KHARIM
Those who love death better than riches, step up!

205 CONTINUED: 205

There is a pause. No one moves. Then Harufa steps forward. Kharim roughly pushes Harufa towards Sinbad.

KHARIM
(turning to crew)
Put him with the others.
(turning to wheel)
Helmsman -- take a course due south. We'll circle back to the trade routes.

206 ANOTHER ANGLE FEATURING SOKURAH 206
The mutineers greet Kharim's orders with a shout of joy. Kharim herds Sinbad and Harufa down the steps to the main deck, then pushes Sokurah after them, but Sokurah stops at the top of the steps, lifting his head to shout over the mutineers.

SOKURAH
Hear my curse -- for it seals your doom!

His huge and deep voice brings an immediate silence. Kharim is too startled to stop him.

206A CLOSE SHOT SOKURAH'S LARGE EYES (H-S) 206A

SOKURAH
Those who harm us shall be driven mad! Terror shall be in your hearts, and before dawn you will plead with us for your very lives!

206B ANOTHER ANGLE 206B
Kharim comes up to Sokurah, kneeling at the head of the stairs in mock supplication.

KHARIM
Save us, Magician -- <u>save</u> <u>us</u>!

Kharim bursts into loud laughter. It spreads to the rest of the crew. Then suddenly Kharim's face grows dark. He grabs the magician's tunic and holds him high.

KHARIM
For you I shall tie the knot myself -- so you will strangle <u>slowly</u>...

He raises a huge fist and hits the Magician a stunning blow, knocking him down the steps to the main deck.

207 CLOSE SHOT ANGLE UP KHARIM 207
His enraged face peers down at the fallen Sokurah.

KHARIM
Throw them into the forward hold!

DISSOLVE TO:

INT. SHIP'S HOLD (S)

208 MEDIUM SHOT SINBAD SOKURAH AND HARUFA 208
Lighting is very low key, coming from a barred hatchway somewhere above. The hold is barren except for two rough wooden benches built out from the slanting walls. The three men sit facing one another. Harufa scowls, then turns to Sinbad.

HARUFA
We could have sliced them all to bits -- yet you stopped us to save this man who babbles nonsense.

SOKURAH
You will see! The wind and current will take them southward and my prophecy will come true.

SINBAD
What makes you so certain?

SOKURAH
South of Colossa lies an accursed island inhabited by wailing demons. Their screaming is heard over a hundred leagues, and all who hear it are driven mad. Men crazed by the noise steer their ships onto the jagged rocks, and are devoured by sea serpents.

HARUFA
But what is to prevent us from sharing their fate?

SINBAD
We must tear strips from our clothing to stuff our ears.

HARUFA
That's fine -- now we won't be driven man -- just eaten by sea monsters.

208 CONTINUED: 208

Sinbad looks at Harufa tolerantly; he reaches for a candle burning in a nearby holder.

SINBAD
Here... If we wax the cloth, it will stop most of the sound.

Sinbad rips a strip of cloth from the hem of his cloak, and begins waxing the cloth with the candle stub.

DISSOLVE TO:

SCENES 209 THROUGH 211 OMITTED.

EXT. QUARTERDECK - NIGHT (S) RAIN AND WIND

212 MEDIUM SHOT KHARIM AND CREWMAN 212
The crewman is at the wheel of the sip. The wind has come-up and the sails are straining against the rigging. Against the whistle of the wind and the creak of the ropes we begin to hear the sound of wailing island. It is high-pitched, vibrant -- an eerie and nerve-shattering sound. It grows slowly but steadily in volume.Kharim moves into scene to stand beside him, straining to peer forward into the night. Both men are already tense and nervous as the rain beats on their faces. (NOTE: Rain and wind through entire storm sequence).

KHARIM
(angrily)
That wind screams like ten thousand fiends.
(looking aloft)
Ho, the crow's nest! What's ahead?

213 UP SHOT OF CROW'S NEST INCLUDING THE RIGGING (S) 213
No answer comes from the crow's nest, but the wailing sound grows slightly louder.

214 MEDIUM SHOT KHARIM AND CREWMAN (S) 214
Kharim stares upward grimly, reacting as he notices the position of the stars.

KHARIM
(to helmsman)
You're four points off course! Why are we drifting westward!

The crewman at the wheel does not answer. He stands gripping the wheel tightly, his jaw clenched and his face strained, absorbed in the rising intensity of sound.

KHARIM
(continuing; shouting)
Alter your course! Steer south-southeast!

The helmsman still does not answer or respond. Kharim moves suddenly, knocking the man down with a blow of his fist. He seizes the wheel and gives it two full turns to the left.

KHARIM
(continuing; shouting upward)
Ho, the crow's nest!

214 CONTINUED: 214

There is still no answer but the ever-rising sound of the wailing wind. Kharim turns and yanks the helmsman to his feet.

KHARIM
Has the whole ship gone mad?

The helmsman takes the wheel and Kharim moves quickly to the edge of the quarterdeck, swinging himself up into the rigging, starting to climb toward the crow's nest. CAMERA MOVES IN to MEDIUM CLOSE SHOT of helmsman. His eyes are blank and staring. Slowly he turns the wheel back two full turns to the right, then holds it steady. Sound of the wailing mounts.

INT. SHIP'S HOLD (S) (CB)

215 MEDIUM SHOT SINBAD HARUFA AND SOKURAH 215
Lighting is very low key. The stub of the candle burns on one of the benches, throwing flickering shadows. The three men are standing, steadying themselves against the increased pitching of the ship. Bits of cloth are visible in the ears of each. They speak loudly, shouting, to hear one another.

SOKURAH
High winds and high seas surround the demon island.

SINBAD
The sound penetrates, in spite of all -- and the sea grows rougher.

SOKURAH
We cannot be far from it now.

Harufa claps his hands over his ears; dropping onto the bench. Sinbad removes his cloak, wrapping it in several thicknesses around the jewel box containing Parisa. Sound of wailing island is clearly heard, even in the hold.

EXT. SHIP'S RIGGING (S) RAIN AND WIND

216 CLOSE ANGLE KHARIM 216
as he pauses in his climb, looking up toward the crow's nest, which is o.s. Sound is quite loud.

KHARIM
(shouting upward)
Ho, the lookout!

EXT. CROW'S NEST (S)

217 UP ANGLE THE LOOKOUT 217
as the lookout peers over the edge of the crow's nest, looking downward. The face is that of a madman; the eyes staring, the mouth distended in a tense grimace. Over the CLOSEUP of the madman, the sound increases in volume.

KHARIM'S VOICE
(calling)
What can you see ahead?

The lookout moves his lips, but no words come. He points a long arm toward the bow, into the night.

EXT. RIGGING (S)

218 CLOSE ANGLE KHARIM 218
as he stares upward, inaudibly cursing the lookout. For a moment he pauses, steadying himself with one hand, clutching at his head with the other, as though to drive away the sound. Then he starts to climb again.

EXT. MAIN DECK (S)

219 MEDIUM CLOSE SHOT TWO CREWMEN 219
They emerge from a hatchway and stand swaying on the deck, their eyes wild.

FIRST CREWMAN
This is the curse of the weird man to be hanged! We must release him!

SECOND CREWMAN
We dare not. Kharim will --

They are interrupted by a falling knife which sticks in the deck at their feet. Both look up toward the crow's nest.

EXT. CROW'S NEST (S)

220 UP ANGLE KHARIM AND LOOKOUT 220
as they struggle together in the cramped lookout quarters. Kharim gets one arm free, brings it down across the back of the lookout's head in a stunning blow. The man folds. Kharim seizes his spy glass and holds it to his eye, peering forward.

TELESCOPE VIGNETTE WAVES AND JAGGED ROCKS - NIGHT (X)

221 MEDIUM LONG SHOT 221
The white spray is hurled into the air as the huge waves break against the rocks.

EXT. CROW'S NEST (S)

222 CLOSE ANGLE KHARIM 222

KHARIM
(shouting downward)
Rocks dead ahead! Full port rudder!

EXT. QUARTERDECK (S)

223 MEDIUM CLOSE SHOT HELMSMAN 223
as he holds the wheel steady, seemingly in a trance.

EXT. MAIN DECK (S)

224 MEDIUM CLOSE SHOT THE TWO CREWMEN 224

FIRST CREWMAN
(peering aft)
The helmsman does not turn!

SECOND CREWMAN
(bit wildly)
He knows! We are doomed -- let us die and be done with it!

The first crewman reacts briefly, turns and moves off, entering a hatchway leading below. CAMERA PANS WITH second crewman as he wanders dazedly to the rail of the ship, peering downward and forward toward the rocks and the ever-mounting sound. Other members of the crew begin to pour onto the deck, clutching their heads.

INT. SHIP'S HOLD - NIGHT (S)

225 MEDIUM SHOT SINBAD SOKURAH HARUFA 225
A sudden thumping at the heavy door makes them all turn toward it. Sound of a heavy bolt and wooden bars being withdrawn, then the door swings open. The first crewman from the scene on deck stands in the doorway, out of breath and disheveled.

FIRST CREWMAN
The ship is heading for the jagged rocks! Save us!

Sinbad and Sokurah need no second invitation. They rush through the doorway, followed closely by Harufa. The crewman pauses in the doorway for a moment, finally cracking under the pressure of the sound. He seizes his head, his eyes glaze and he crumples to the deck.

EXT. ROCKS AND WAVES (PROCESS) (H-X-D) - NIGHT

226 FULL SHOT 226
Rocks and waves now seen much closer than before. The spray dashes high in the air from the crashing waves. Suddenly, a huge tentacle emerges from the depths and waves probingly through the air.

EXT. MAIN DECK (S)

227 FULL SHOT CREWMEN 227
Those near the railing react with horror to the sight of the tentacle. Sound of the wailing is very loud now and is having its full effect. The crewmen are behaving irrationally; some rolling on the deck, some crawling on hands and knees, others clinging numbly to parts of the ship.

EXT. CROW'S NEST (S)

228 UP ANGLE KHARIM 228
Even he is finally breaking under the sound. He clings to the edge of the crow's nest, his jaw clenched, his face distorted, eyes staring.

EXT. QUARTERDECK

229 MEDIUM SHOT SINBAD SOKURAH AND OTHERS (S) 229
as Sinbad, the magician and Harufa emerge onto the quarterdeck and begin to take charge. Harufa yanks the numbed helmsman from the wheel and sends him spinning across the deck. Sinbad seizes the wheel and turns it hard to the left. The magician and Harufa crouch close to Sinbad, shouting in each other's ears to be heard.

229 CONTINUED: 229

SOKURAH
There is a narrow channel through the rocks. It is our only chance!

SINBAD
Go to the port railing! Signal me when we draw too close!... Harufa, take the starboard side!

Sokurah and Harufa nod agreement, moving off to their respective posts at the railing. The wind has continued to mount with the noise and now the deck is being drenched with a fine spray from the waves against the rocks. The spray and the night combine to cut visibility very low.

EXT. WAVES AND JAGGED ROCKS (S)

230 MEDIUM SHOT 230
waves and jagged rocks as they loom suddenly out of the darkness to the portside of the ship.

EXT. QUARTERDECK (S)

231 MEDIUM SHOT SOKURAH AND SINBAD 231
Sokurah peers over the rail, waves a warning gesture to Sinbad. Sinbad responds by turning the wheel quickly to the right.

EXT. CROW'S NEST (S)

232 UP ANGLE KHARIM 232
His face reflects the madness which has control of him. Abruptly he reacts, staring o.s. with a new and greater horror.

EXT. BOILING SEA (S)

233 MEDIUM SHOT HUGE TENTACLE 233
The tentacle curls menacingly through the air, showing huge suction cups on the under side. Sound reaches a peak of intensity.

EXT. CROW'S NEST (S)

234 KHARIM 234
as he cracks suddenly. With a scream he lunges forward.

EXT. CROW'S NEST (DUMMY) (S)

235 UP ANGLE KHARIM 235
He hurls himself out of the crow's nest, falling o.s. past camera. His scream trails off, blending with the wail of the island.

EXT. MAIN DECK (S)

236 MEDIUM SHOT KHARIM AND CREWMEN 236
Kharim's body lies sprawled on the deck. The crewmen look at it without comprehension. Seized again by the sound, they writhe helplessly.

EXT. QUARTERDECK (S)

237 MEDIUM SHOT SINBAD AND HARUFA 237
as Harufa gestures wildly, pointing o.s. Sinbad whirls the wheel to the left, then holds it steady. Their faces show the great strain they are under.

EXT. BOW OF SHIP (S)

238 CLOSE ANGLE 238
as the ship barely slides by a jagged rock on which the waves are breaking.

EXT. QUARTERDECK (S)

239 CLOSE SHOT SINBAD 239
He grits his teeth and closes his eyes for a moment, fighting the sound. The spray from the waves whips around him.

EXT. WAVES AND JAGGED ROCKS (S)

240 MEDIUM SHOT 240
waves and jagged rocks as they move away, facing to the stern of the ship. The intensity of the wailing sound breaks, begins to fade slightly, but noticeably. Rocks and sound both continue to fade as we... (NOTE: End of wind and rain).

SLOWLY DISSOLVE TO:

EXT. MAIN DECK OF SHIP - DAY (S) (C B)

241 FULL SHOT 241
The crew are sprawled on the deck in attitudes of complete exhaustion. In their midst lies the crumpled body of Kharim, still lying in the position in which he fell. Sinbad and Sokurah have collected the weapons the crewmen had, and are locking them in the forward armory. Then Sinbad moves among the collapsed crewmen, rousing them.

SINBAD
(shouting)
All right, all hands look alive now!

The crewmen stir themselves, getting slowly to their feet, still very weak and shaken.

EXT. QUARTERDECK (S) (C B)

242 CLOSE ANGLE SINBAD 242
as he mounts the steps overlooking the main deck. In the b.g. Harufa stands at the wheel of the ship.

SINBAD
(pointing)
There lies the leader of your mutiny. Wrap him in his hammock and throw him over the side!

SCENES 243 AND 244 OMITTED.

244 CONTINUED: 244

SINBAD (cont'd)
(turning to Harufa)
Steer a course west-northwest!
Sharp lookout for the peaks of
Colossa!

Sound of the crew shouting in agreement as we:

FADE OUT.

FADE IN:

EXT. ISLAND OF COLOSSA - DAY (MATTE - PAINTING)

245 FULL SHOT SHIP AND HARBOR 245

SCENES 246 THROUGH 253 OMITTED.

EXT. ISLAND BEACH - DAY (S)

254 FULL SHOT ROCKY CLIFFS OF COLOSSA 254
As the familiar birds wheel overhead, CAMERA PANS down to the beach where two longboats are drawn up on the sand. The full complement of the ship's crew is helping to unload the great arrow (prop) which is lashed across the two longboats. Harufa, leading the way, comes up to the foreground where he joins Sinbad and Sokurah.

HARUFA
The crossbow is assembled and ready.

They look off past camera.

255 WHAT THEY SEE THE CROSSBOW (H-S-D) 255
The giant crossbow is assembled and pointed toward the far end of the beach. In the foreground, the crew is carrying the huge arrow toward the crossbow.

SINBAD'S VOICE
Keep the men at the weapon at all times...

256 MEDIUM SHOT SINBAD HARUFA AND SOKURAH 256

HARUFA
I would rather go with you...

SINBAD
(warm smile)
I know, my friend -- but you are more valuable here.

He claps Harufa warmly on the shoulder.

SINBAD
(to Sokurah)
Everything is in readiness. We leave as soon as it is dark.

256 CONTINUED: 256

Sinbad and Harufa move past to follow the arrow. CAMERA MOVES UP to a CLOSEUP of Sokurah; his eyes burn in anticipation.

DISSOLVE TO:

257 CLOSE SHOT STONE FACE (H - Miniature) 257
It is as if the face of Sokurah had dissolved into the stone face. The same weird torchlight that flickered on Sokurah, also lights the stone face.

258 MEDIUM LONG SHOT STONE FACE SINBAD AND GROUP (H-S-D) 258
Dwarfed by the immense scale of the stone carving, Sinbad and Sokurah and the men stand facing it.

258A CLOSE REVERSE SHOT SINBAD SOKURAH AND THE MEN (S) 258A
Sinbad and Sokurah stand together before the men. The light of their torches flickers fitfully over their faces. Sinbad looks up at the night sky, takes a meaning look at Sokurah, then moves off towards the stone head. Reluctantly, the men follow -- the tenseness plainly visible on their faces as they pass Sokurah's torch in turn.

258B MEDIUM LONG SHOT THE STONE FACE (H-S-D) - NIGHT 258B
The party of men moves toward the mouth of the head. Smoke curls up from the torches.

258C CLOSE REVERSE SHOT SOKURAH (S) 258C
as the last man passes him. He looks up at the stone face. A faint smile crosses his lips as he moves off.

INT. ROCK TUNNEL - NIGHT

259 CAMERA SHOOTING from point near the roof of the rocky 259
tunnel as Sinbad passes beneath with the torch. The men following, glance about nervously, their faces tense in the light of the dancing flame. No one speaks. A dislodged rock falls with a hollow sound, bouncing on the tunnel floor. Sokurah brings up the rear of the procession, his dark features menacing in the torchlight.

DISSOLVE TO:

EXT. TUNNEL OPENING - NIGHT (S)

260 MEDIUM SHOT SINBAD AND OTHERS 260

The tunnel opens onto the valley through a concealed cleft in the rock. Sinbad leads the men out into the small clearing. Sinbad is joined by Sokurah in the f.g. Sokurah draws a scroll from his cloak and unrolls it in the torchlight.

SOKURAH
(hushed voice)
This is the map we must follow.

INSERT: MAP
The torchlight flickers on it as Sokurah's hand traces the map.

SOKURAH'S VOICE
Beyond here, in the center of the island, are the peaks in which the great birds nest.

260A MEDIUM CLOSE SHOT SINBAD AND SOKURAH 260A

SINBAD
Then we must cross the valley of the cyclops...

SOKURAH
(nodding)
We separate into two groups here --

Sinbad looks at Sokurah in suspicious surprise.

SOKURAH
(quickly)
Thus if either group is captured, the other may attempt to free them.

SINBAD
Good -- I agree. A smaller band of men may more easily elude the eye of the giants.

SOKURAH
(pointing)
We meet here -- at the two sharp rocks which mark the trail to the mountains -- tomorrow night.

Sinbad turns, signals his group of men, and leads them off past camera.

260B MEDIUM LONG SHOT STONE FACE HARUFA (H-S-D) 260B
The tiny figure of Harufa, torch in hand, stands facing the great stone head.

260C CLOSE REVERSE SHOT HARUFA (S) 260C
His eyes are riveted up at the stone head. He swallows hard, takes a last look back to the beach; then, with fear and trembling, moves toward the stone head.

260D MEDIUM LONG SHOT STONE FACE HARUFA (H-S-D) 260D
as the tiny figure is swallowed up in the mouth of the stone face.

DISSOLVE TO

EXT. SMALL CLEARING - DAY (S)

261 MEDIUM SHOT SOKURAH AND MEN 261
The grey light of dawn fills the sky. The fog rises out of the damp leaves on the ground. Sokurah, still carrying his lighted torch, leads his men to the bank of a small pool.

SOKURAH
We will stop here and proceed again at nightfall.

The men start to relax, sitting or lying on the ground. The largest and toughest of the men, GOLAR, lifts his goatskin water jug and squirts a long drink into his mouth. The Magician observes him, reacting.

SOKURAH
You -- Golar! Drink not so deeply. You will need that water on tomorrow's climb.

GOLAR
(grumbling)
Why so miserly? We can fill our jugs from the pool when they are empty.

Sokurah moves to the edge of the pool and peers into it.

261A DOWN SHOT INTO WATER SOKURAH'S REFLECTION (S) 261A
The water is colored like burgundy wine. (NOTE: props -- check dye.)

261A CONTINUED: 261A

SOKURAH
(prophetically)
That water is poison.

He thrusts his torch into the water, dousing it. It hisses red steam.

261B TWO SHOT SOKURAH AND GOLAR (S) 261B
as the steam comes up.

GOLAR
(reacting)
Poison?

SOKURAH
The man whose lips it touches
is dead in a moment --
(smiles)
Would you care to try it?

Golar looks down at the water as though he were considering a test of Sokurah's prophetic power. CAMERA PANS DOWN to Golar's reflection in the placid pool.

EXT. CYCLOPS' CLEARING - DAY (S)

262 CLOSE SHOT A RUSHING TORRENT OF WATER 262
CAMERA PANS FROM the waterfall to a FULL SHOT of Sinbad and his men standing in the clearing. Sinbad is gazing up at an immense overscale barbecue. All around him are overscale evidences of the Cyclops -- among them, a crude stool before the barbecue -- the seat of which is shoulder high to Sinbad. Suddenly he hears a faint sound.

SINBAD
(whispering to
his men)
Wait here.

Sinbad moves off in the direction of the sound.

SCENE 263 OMITTED.

264 MEDIUM SHOT ANOTHER ANGLE HARUFA (S) 264
Sword in hand, he is cautiously moving through another part of the Cyclops' clearing. He passes a huge cage some eight feet tall (large prop) made of the timbers from a shipwrecked boat. Harufa looks into the cage. A small pile of human bones are strewn over the bottom of the cage. As he backs up toward

CYCLOPS SEQUENCE

264

265 – 267 H

270 H

270A

270B H

272A H

272B H

273 H

274 H

264 CONTINUED: 264

camera, he touches the sharp spikes of the Cyclops' club -- fully seven feet long. Harufa studies the club in braille, not daring to turn around.

264A MEDIUM SHOT THE CYCLOPS' CLUB (S) 264A
as Harufa's fingers run over the sharp points.

264B CLOSE SHOT HARUFA (S) 264B
beads of perspiration stand out on his forehead. He turns to examine the club. He compares his own punny scimitar with the massive club.

264C CLOSEUP HARUFA (S) 264C
He swallows hard, then starts to move on. A hand comes in, touching his shoulder. Harufa wheels in terror.

HARUFA
No!

SINBAD
(quietly)
Sh-h-h. Quiet! What are you doing here?

HARUFA
(smiling)
Don't worry about the crossbow, Master -- it is in good hands.

Sinbad gives Harufa a questioning glance.

SINBAD
Let us get back to the others... We must be gone before the Cyclops returns.

Stealthily, they move out.

264D MEDIUM SHOT AT WATERFALL (S) 264D
Sinbad and Harufa enter. There is no sign of the other men seen previously.

264E CLOSE TWO SHOT SINBAD AND HARUFA (S) 264E
as they look around.

SINBAD
They were here a moment ago...

264E CONTINUED: 264E

Harufa looks around more frightened than ever.

SINBAD
(continuing)
See if you can find them...

Sinbad starts off in one direction. CAMERA FOLLOWS Harufa as he moves toward the waterfall. He looks behind it -- then disappears from view.

264F CLOSE SHOT SINBAD (S) 264F
He is moving about noiselessly, looking for the men, when suddenly there is a shout.

HARUFA'S VOICE
Captain Sinbad! Come quickly!

Sinbad runs in the direction of the voice.

264G MEDIUM SHOT AT WATERFALL SINBAD AND HARUFA (S) 264G
Sinbad runs in to Harufa who stands in front of the waterfall waving his arms excitedly.

HARUFA
(loudly)
Here -- ! Behind the waterfall.
Hurry!

Harufa disappears behind the falls; Sinbad follows on the run.

INT. CYCLOPS TREASURE STORE (S)

264H SHOOTING OUT FROM DOORWAY 264H
In the b.g., through a rough opening between two stones, is the waterfall. Harufa and Sinbad run into the opening. Harufa runs past camera, but Sinbad stops in a close shot, to look off in amazement.

264I WHAT HE SEES REVERSE SHOT THE TREASURE (S) 264I
Hoarded in immense profusion are great quantities of diamonds and jewels, magnificent strands of pearls and emeralds -- priceless goblets and objects of gold and silver -- laces, tapestries, all manner of wealth. The men of Sinbad's group crazed with new-found riches, are stuffing gold coins and jewels into their shirts and pockets, until it seems they can hold no more. One of them is staggering under the weight of two trunks of treasure which he can barely support.

264I CONTINUED: 264I

HARUFA
(starting to load up)
We're rich! We're rich! Come, Master -- take your fill of riches!! Pearls -- diamonds -- rubies -- gold -- Everything!

264J CLOSE SHOT SINBAD (S) 264J
He looks at the men for a moment, then moves toward them.

264K FULL SHOT TREASURE STORE (S) 264K
as Sinbad strides across toward the massive pile of treasure trunks. He seizes the first man, tearing the heavy strands of pearls from his neck and slapping the gold chalices out of his arms.

SINBAD
Out of here -- all of you! There will be time for treasure after we finish our mission.

He hurls the crewman, JAFA, over toward the doorway. Then dives upon the next sailor, upsetting the heavy chests on his back. The sailor starts to fight Sinbad.

SINBAD
Out! Or by Allah, I'll run you through!

264L CLOSE SHOT THE CREWMAN JAFA (S) 264L
He picks himself up and hurls himself into the fray, CAMERA PANNING WITH him. Harufa drops his armful of treasure and dives in to help Sinbad. Suddenly there is a great grinding sound, and a shaft of light spreads into the dimly lit room. The men all stop fighting and look up.

265 WHAT THEY SEE UP SHOT THE CYCLOPS (H-MINIATURE) 265
The great stone ceiling slides aside, revealing the Cyclops glaring balefully down on the men who are caught like mice in a box. He grins, baring his snaggly teeth.

266 DOWN SHOT CYCLOPS' POV (S) 266
The group stand looking up in frozen terror.

SINBAD
Quick -- the door -- Run for it!

The men race toward the space between the rocks.

267 CLOSE SHOT ENTRANCE TO TREASURE STORE (H-S-D) 267
Shooting out toward waterfall. As the men are about to gain their freedom, the great foot of the Cyclops pounds down -- sealing the exit. Sinbad turns up toward the Cyclops -- his sword ready to fight to the death. The sailors look up horrified.

268 UP SHOT THE CYCLOPS (H-MINIATURE) 268
He reaches down for the men.

269 CLOSE SHOT SINBAD AND MEN (H-S-D) 269
As the Cyclops' hand comes in, the men run in all directions.

270 UP SHOT THE CYCLOPS (H-MINIATURE) 270
He bellows with frustration as he gropes about for a victim.

270A CLOSE SHOT JAFA (H-S) 270A
He scrambles up the chests of treasure, screaming madly as he tries to bury himself in jewels. The three-fingered hand of the Cyclops digs him out and lifts him into the air. Jafa struggles violently, jewels raining all around. The Cyclops lifts him out of scene.

EXT. OTHER CLEARING

271 MEDIUM SHOT SOKURAH'S MEN (S) 271
as they react to the great noise in the distance. Sokurah leaps to his feet.

SOKURAH
Sinbad's men must be trapped by a Cyclops! Remain here -- I'll see if we can help them!

Sokurah turns and begins to run into the woods. The other men gaze after him.

EXT. WOODS

272 CLOSE ANGLE SOKURAH (S) 272
as he runs swiftly through the woods along a narrow path. Sounds of the struggle grow louder.

EXT. NEAR WATERFALL CLEARING (H-S-D) - DAY

273 MEDIUM SHOT CYCLOPS AND MEN 273
In the clearing we see the rough wooden cage (prop). The Cyclops stands over the treasure store. With a growl he

273 CONTINUED: 273

seizes one of the crewmen, drags him out and puts him into the cage.

273A CLOSE SHOT CAGE HARUFA AND CREWMEN (S) 273A
Harufa and Jafa are already in the cage as the third man drops in.

273B MEDIUM SHOT CYCLOPS AND MEN (H-S-D) 273B
The Cyclops closes the lid and again reaches into the rock treasure store.

INT. TREASURE STORE (H-S-D) - DAY

274 MEDIUM CLOSE SHOT SINBAD 274
He crouches against the side of the rock. The hand of the Cyclops moves into scene, awkwardly groping. As it draws near Sinbad, he raises his sword and plunges it into the hand. Sound of a great bellow of rage and pain from the Cyclops. The hand is yanked back for a second, then reaches quickly, grabbing Sinbad by the leg, and dragging him from the treasure store.

EXT. CLEARING (H-S-D) - DAY

275 MEDIUM SHOT CYCLOPS AND SINBAD 275
as the Cyclops holds Sinbad up, shaking him roughly. He drops Sinbad into the wooden cage.

276 CLOSE SHOT CAGE SINBAD (S) 276
as he drops in with the others.

EXT. TOP OF ROCKS - DAY

277 CLOSE SHOT SOKURAH 277
On a rocky ledge above the clearing and some distance away, the Magician crouches, watching the capture of Sinbad's men by the Cyclops.

EXT. NEAR WATERFALL CLEARING (H-S-D) - DAY

278 MEDIUM SHOT CYCLOPS AND MEN 278
as the cyclops secures the top with a wooden peg. He carries the cage o.s.

279 MEDIUM SHOT (H-S-D) 279
At the opposite end of the clearing there is a large natural rock fire pit. The cyclops puts the cage down and begins piling sticks and branches of wood in the fire pit.

SCENE 280 OMITTED.

INT. WOODEN CAGE (S) - DAY

281 MEDIUM SHOT SINBAD AND MEN 281
The men react to the o.s. actions of the cyclops, watching him in fear and wonder.

HARUFA
What is the giant doing?

SINBAD
(grimly)
He is building a fire -- to prepare his dinner.

The men look at each other, then Harufa turns in horror to look towards the top of the cage.

281A FULL SHOT CLEARING AND CAGE (H-S-D) 281A
The cyclops walks to the cage, opens the trap door at the top, and reaches in.

281B INT. WOODEN CAGE (S) 281B
As the men flatten themselves against the bars and try to shinney up the poles to escape the cyclops' claw. It fastens on the luckless Harufa and lifts him out.

HARUFA
No!... Go away...! Sinbad -- help me-e-e-e!

EXT. TOP OF ROCKS

281C SOKURAH (S) 281C
as he watches the cyclops' action. His eyes narrow with the dawn of a plan.

281D FULL SHOT CLEARING AND CAGE (H-S-D) 281D
as the cyclops fastens the latch on the cage and starts towards the barbecue. Harufa screams loudly.

EXT. FOREST CLEARING - DAY (S)

282 MEDIUM SHOT GOLAR AND MEN 282
The men have gathered around Golar, intently listening to him.

GOLAR
Must we wait here while our comrades are killed -- just because of the word of the magician?

FIRST CREWMAN
He has strange powers. We dare not disobey him.

GOLAR
Who dares not? I do not fear him.

SECOND CREWMAN
Then prove it -- drink from the pool he has forbidden.

The other crewmen laugh at this taunt. Golar looks grim, then forces a laugh.

GOLAR
You think I am afraid of his lies? -- Hah!

He moves to the edge of the stream, all eyes upon him. He kneels, staring at the dark water, trying not to show his hesitancy.

SECOND CREWMAN
(tauntingly)
Goodbye, fearless one.

The crew laughs again. Humiliated, Golar plunges one hand into the water, lifts it out, looks at it, then gingerly sucks up the liquid from one finger.

283 MEDIUM CLOSE SHOT GOLAR 283
as he waits tensely for a reaction. Several seconds go by, and he feels no ill effects. He licks another portion of his hand, then looks up, grinning.

283 CONTINUED: 283

GOLAR
It tastes like wine!

284 ANOTHER ANGLE GOLAR AND MEN 284
as they crowd around him at the edge of the stream. Boldly Golar cups his hand, dips it in the stream, then drinks deeply. The men watch him intently. He laughs when he finishes drinking.

GOLAR
It's good! Like choice wine!

The other crewmen join in the laughter, all starting to drink from the stream, either cupping their hands or plunging their faces in as they lie on the bank.

GOLAR
(continuing; laughing)
Poison!... Poison, he told us!

FIRST CREWMAN
A lovely way to die!

SECOND CREWMAN
We are already in Heaven!

GOLAR
I am still alive -- I must drink more!

Golar drinks, the others laugh.

SCENE 285 OMITTED.

EXT. NEAR WATERFALL CLEARING - NIGHT (H-S-D)

286 MEDIUM SHOT CYCLOPS AND MEN 286
The cyclops' fire is burning now. Harufa is tied to a sharp pole, suspended on a framework of two forked poles on either side of the fire. The cyclops slowly revolves the stick.

EXT. CLEARING - NIGHT

286A UP ANGLE SHOT CYCLOPS (H-S-D) 286A
The cyclops' head and shoulders loom over the dancing flames. His huge hand slowly turns the spit on which is trussed the still struggling figure of Harufa.

CYCLOPS SEQUENCE CONT.

275 – 278 H

276

279 – 286 H

289 – 291 TM

285 – 287

293 H

293A – 310 – 313 H

295 – 297 OM

296

CYCLOPS SEQUENCE CONT.

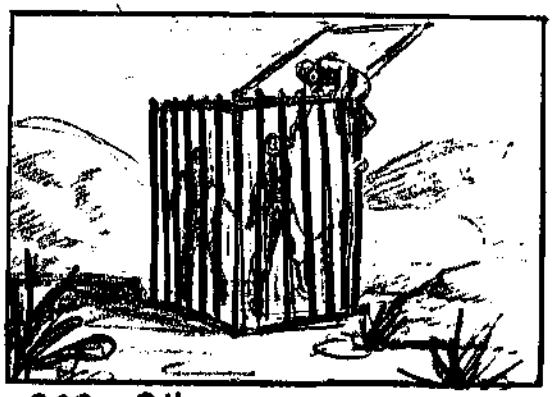
298

299 – 307A TM

299A – 300A – 306A – 307 O

300 – 300B – 304 – 306

301 – 305 H



308 – 311

313A H

314

316

286A CONTINUED: 286A

HARUFA
(weakly)
Help -- Sinbad!

INT. WOODEN CAGE (CB)

287 MEDIUM CLOSE SHOT SINBAD AND MEN 287
as they react to seeing their comrade o.s. roasted alive. Sinbad climbs up one of the poles which make the side of the cage.

SINBAD
Lend a hand --- perhaps I can open the latch...

The men boost him up. Sinbad stretches to reach the latch.

287A INSERT: THE LATCH TOP OF CAGE (S) (CB) 287A
as Sinbad's extended fingers stretch vainly to touch the latch --- just barely out of his reach.

EXT. ROCKY LEDGE - (S) (CB)

288 MEDIUM CLOSE SHOT SOKURAH 288
as he watches the cyclops roasting Harufa. He pauses for a moment, then moves cautiously along the top of the rocks, going toward a cleft which leads down into the clearing.

SCENES 289 THROUGH 291 OMITTED.

INT. WOODEN CAGE - (S) (CB)

292 MEDIUM SHOT SINBAD AND MEN 292
Sinbad is still straining for the latch when he looks o.s. to see Sokurah sneaking along past the base of the barbecue. Sinbad drops to the floor of the cage and calls softly to Sokurah.

SINBAD
Sokurah! --- There is a latch on top of the cage --- open it ---

292A CLOSE SHOT SOKURAH (S) 292A
He puts his finger to his lips as if to tell Sinbad to be quiet. Then moves off quietly in the direction of the treasure store.

SCENE 293 OMITTED.

INT. WOODEN CAGE - (S)

294 MEDIUM CLOSE SHOT SINBAD AND MEN 294
They watch Sokurah abandoning them for a moment, then Sinbad turns to the two men, speaking softly.

SINBAD
He leaves us to share the fate of Harufa. But we shall escape.

THIRD CREWMAN
(quiet excitement)
Escape? -- How?

SINBAD
Never reveal what you are about to see.

THIRD CREWMAN
Anything -- only save us.

Sinbad reaches into the pocket of his cloak and takes out the tiny jeweled case containing Parisa. The crewmen look at it, then at each other, as though to ask if Sinbad is crazy. Sinbad opens the box.

295 CLOSE SHOT JEWELED CASE PARISA (H-S-D) 295
as Sinbad holds the box in his hand. Parisa stands.

296 TWO SHOT THE CREWMEN (S) 296
as they react to this newest magic.

297 ANOTHER ANGLE FEATURING SINBAD AND PARISA (H-S-D) 297
as Sinbad holds Parisa in the palm of one hand, speaking softly to her.

SINBAD
(whispering)
The top of this cage is fastened by a wooden peg. See if you can release it.

297 CONTINUED: 297

PARISA
I shall try with all my strength.

298 ANOTHER ANGLE (MODEL) PARISA 298
Sinbad slips Parisa through the wooden bars of the cage, lifting her up onto the solid lid.

299 ANOTHER ANGLE (H-S-D) TM 299
She steps off Sinbad's hand and moves across the top of the cage.

EXT. TOP OF CAGE (ENLARGED PORTION) (D) (SHOOT BACKING IN SPAIN)

300 CLOSEUP SHOT PARISA 300
as she struggles with the wooden peg which secures the catch. It is huge in relationship to her, and she cannot move it. She struggles with it for a moment, then stops to catch her breath.

PARISA
(calling softly)
It is stuck -- I cannot move it.

SINBAD'S VOICE
You must, my Princess. It is our only hope.

Parisa again begins to push the wooden peg.

EXT. CLEARING

301 UP ANGLE SHOT CYCLOPS (H-S-D) 301
He stirs suddenly, stopping his turning of the spit to listen. He blinks, staring around the clearing.

EXT. TOP OF CAGE (Y) (SHOOT BACKING IN SPAIN)

301A CLOSEUP SHOT PARISA 301A
as she crouches behind the wooden peg of the catch, very frightened.

INT. TREASURE STORE (S)

302 MEDIUM SHOT SOKURAH 302
as he peers cautiously among the treasures, tossing pieces nervously aside as he looks for the magic lamp.

EXT. NEAR WATERFALL CLEARING (H-S-D)

302A MEDIUM SHOT CYCLOPS AND MEN 302A
The cyclops turns his attention away from Harufa and walks off towards the treasure store, where he hears a sound.

SCENES 303 THROUGH 305 OMITTED.

EXT. TOP OF CAGE (Y) (D)

306 CLOSEUP SHOT PARISA 306
She peers around the peg, sees the cyclops leaving o.s. She stands and once again throws her weight against the peg. It begins to slide, loosening somewhat. Using all of her strength, Parisa succeeds in pushing the peg free of the catch. She moves to the edge of the cage lid.

PARISA
(calling down)
It is done, Sinbad.

INT. WOODEN CAGE (S)

307 MEDIUM SHOT SINBAD AND MEN 307
as they react with restrained joy.

SINBAD
(to men)
Quickly... the cyclops has gone.
(to Parisa)
Stand clear of the door, Princess.
(to men)
Lift me up.

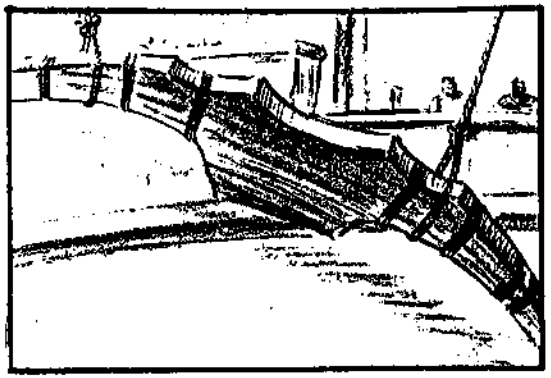
The two crewmen each take one of Sinbad's feet, lifting him up. He begins to push against the lid of the cage, forcing it open. Sinbad crawls out, then reaches down to help the next man up.

SCENE 308 OMITTED.

EXT. FOREST CLEARING - NIGHT (S)

309 MEDIUM SHOT GOLAR'S GROUP 309
The men are now thoroughly and riotously drunk. They are weaving and staggering over the clearning, squirting the wine at each other from their goatskin jugs. Golar stands in their midst, waving his arms for attention.

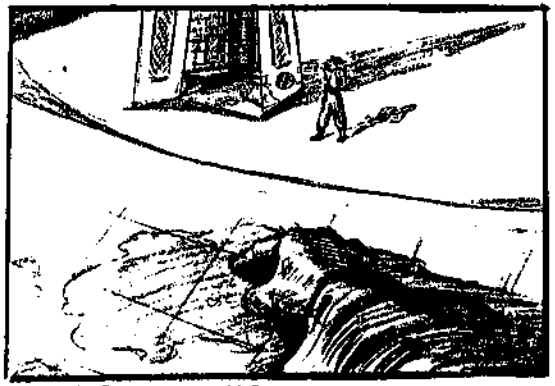
ARRIVAL AT ISLAND



246 H

248 – 250 – 251 – 252 OM

249 – 253



251A – 254A OM

255 H

256

257

258 – 548 – 550

309 CONTINUED: 309

GOLAR
Listen! Listen, mates! Must we hide here so quietly...
(stiffling hiccup)
... while our comrades may be in danger? Are we afraid of Sokurah?

SECOND CREWMAN
(shouting)
No! ... Who's afraid!

GOLAR
Then come! Follow me...
(waving his sword)
We'll rescue our shipmates.

The drunken crewmen greet this proposal with a cheer. They draw their weapons and follow after Golar, crashing into the woods with a maximum of noise and confusion.

EXT. WATERFALL CLEARING - NIGHT (H-S-D)

310 FULL SHOT THE CAGE 310
Sinbad and the two men are out of the cage. The men are sliding down the outside of the cage. Sinbad puts Parisa in the jewelled case.

SINBAD
(to Parisa in box)
Hold tight, Princess --

He puts the case into his sash and runs to the barbecue.

311 ANOTHER ANGLE TOP OF BARBECUE (S) 311
as the men reach the rim. Harufa, nearly exhausted, hangs limply above the flames.

SINBAD
Courage, Harufa...
(to the men)
Throw off the fire brands.

The men busily throw the burning wood down to the ground below. Sinbad climbs one of the forked sticks and inches out on the barbecue spit. He starts to untie Harufa's bonds. Suddenly he hears a bellowing. He looks off.

EXT. EDGE OF CLEARING (H-S-D)

312 ANGLE SHOT TOWARD WATERFALL SOKURAH 312
He is running, the cyclops behind him bellowing loudly. Sokurah carries the magic lamp.

EXT. WATERFALL CLEARING

313 FULL SHOT CYCLOPS SINBAD AND MEN (H-S-D) 313
Sound of the approaching cyclops grows rapidly louder. The crewmen jump to the ground. Sinbad continues to untie Harufa.

314 MEDIUM SHOT SOKURAH (H-S-D) 314
as he runs for shelter past the base of the barbecue, the cyclops reaches out for him. He is sent sprawling, the magic lamp falls from his grasp.

315 MEDIUM SHOT SINBAD (S) 315
Sinbad sees Sokurah struck down. Suddenly he hears a sound and looks off.

315A MEDIUM SHOT WHAT HE SEES GOLAR AND HIS MEN (S) 315A
They stagger drunkenly into the clearing, challenging the cyclops.

316 FULL SHOT CYCLOPS AND MEN (H-S-D) 316
as the cyclops is distracted by Golar and his group of drunken crewmen who are waving their weapons and shouting.

317 MEDIUM SHOT GOLAR AND OTHERS 317
as they run toward the cyclops, Golar leading them. He runs toward camera, pausing to thrust his sword high in the air in a gesture of drunken bravado.

GOLAR
Follow me!

318 MEDIUM CLOSE SHOT CYCLOPS AND GOLAR (H-S-D) 318
The cyclops uproots a tree with his hands, then uses it like a plunger to flatten Golar. (See drawing 270B) The men behind him stagger to a halt, very much sobered. They turn and run as the cyclops moves after them.

318A CLOSE SHOT SINBAD (S) 318A
He jumps down from the barbecue and runs to Sokurah.

319 TWO SHOT SINBAD AND SOKURAH (S) 319
as Sinbad pulls the fallen magician into the safety of the rocks. The magician partly regains consciousness, making weak efforts to speak.

SOKURAH
(pointing o.s.)
The lamp... the lamp!!

Sinbad looks out through the small opening in the rocks, calculating his chances with the cyclops.

EXT. THE CLEARING

319A WHAT SINBAD SEES (H-S-D) 319A
The lamp lies on the ground. Nearby, the cyclops is still using the uprooted tree as a plunger to crush the men of the crew who scamper in terror from the terrible weapon.

320 MOVING SHOT SINBAD (S) 320
as he runs across the clearing toward the lamp. He retrieves it, then looks up.

320A UP SHOT CYCLOPS (H-S-D) 320A
He turns to see Sinbad and the magic lamp. Then with a horrendous cry, he moves against Sinbad.

320B CLOSE SHOT SINBAD (S) 320B
Lamp in one hand, and eyes glued up at the cyclops, Sinbad seizes one of the burning firebrands previously thrown down from the barbecue, and backs away towards the safety of the rocks behind him.

321 FULL SHOT CYCLOPS SINBAD AND MEN (H-S-D) 321
Several drunken crewmen lie dead on the ground. The others have scattered. The cyclops advances on Sinbad.

322 ANGLE SHOT NEAR BARBECUE SINBAD (H-S-D) 322
as the hand of the cyclops reaches out for him, Sinbad dodges back into the narrow, rocky crevice. He holds the glowing torch above his head, pressing himself flat against the rock.

323 ANGLE SHOT CYCLOPS (H-S-D) 323
The cyclops is on hands and knees, peering into the crevices of rock, looking for Sinbad.

CYCLOPS SEQUENCE CONT.

318 TM

321 H

322 - 327

324 - 325 TM

326 - 331A H

331B - 333A H

331 - 333 H

337 TM

335 - 338 H

324 CLOSE UP SHOT CYCLOPS (H-S-D) 324
He lowers his huge head, moving it toward camera, coming into a BIG CLOSEUP.

325 MEDIUM SHOT SINBAD AND CYCLOPS (H-S-D) (T M) 325
as he leaps from his hiding place, holding the burning torch.

325A CLOSE UP SINBAD (S) 325A
He hurls the torch into the CAMERA LENS. (NOTE: Provide plate glass protection for camera.)

326 FULL SHOT CYCLOPS SINBAD (H-S-D) 326
as the cyclops staggers around the clearing, roaring with pain and clutching his head in his hands. He stumbles and falls with a tremendous crash, then rolls around on the ground.

327 CLOSE ANGLE SHOT SINBAD (S) 327
He emerges from the rocky cave and watches the blinded cyclops briefly, then starts up to where Harufa still dangles on the spit.

SCENES 328 AND 329 OMITTED.

329A FULL SHOT CYCLOPS (H-S-D) 329A
Hands outstretched, he stumbles about -- feeling for the possible hiding place of sinbad.

SCENE 330 OMITTED.

331 ANOTHER ANGLE SOKURAH (H-S-D) 331
who still lies partially hidden in the rock cave under the barbecue. The blinded cyclops is on his hands and knees, still roaring with anger and pain, feeling around among the rocks. He discovers the niche holding the magician, and the huge hand begins to descend upon him.

SOKURAH
Sinbad! -- Help me ---

332 CLOSEUP SHOT SINBAD (H-S-D) 332
He has just released Harufa, who is weak and blackened. Sinbad sees the danger to the magician. He jumps down to the ground, picks up a stick, and beats on the cyclops' leg with it.

332 CONTINUED: 332

SINBAD
Here! Here I am!

333 MEDIUM SHOT SINBAD CYCLOPS (H-S-D) 333
as the cyclops hears Sinbad's voice and turns toward it, listening. His hand remains poised a few feet above the helpless magician. Sinbad shouts again.

SINBAD
Here -- this way! Try to catch me!

With a snarling growl, the cyclops turns and moves toward Sinbad's voice, groping blindly among the rocks. Sinbad turns and climbs swiftly up a trail toward the top of the rock ledge.

EXT. TOP OF ROCKS

334 MOVING SHOT SINBAD AND CYCLOPS (H-S-D) 334
as Sinbad comes out on top of the rock formation and begins to run away from the clearing. The cyclops scrambles up over the rocks onto the top, remaining on hands and knees groping after Sinbad. Sinbad takes a long pole from the ground and hits the cyclops across the hand with it. The cyclops makes a grab, but Sinbad eludes him, laughing and moving away. The cyclops stands, moving awkwardly after the sound.

EXT. ROCKY PLATEAU

335 LONG SHOT SINBAD AND CYCLOPS (H-S-D) 335
as Sinbad leads the cyclops across the high plateau toward a long inlet of the sea, making noise with his feet or beating on the ground with a branch whenever the cyclops lags or turns aside.

336 MEDIUM CLOSE SHOT SINBAD 336
as he reaches the edge of the rocks and pauses, looking back. Behind him the walls drop steeply into the water of the inlet. He looks up at the cyclops, cupping his hands around his mouth to shout more clearly.

SINBAD
You're coming closer! A little further now!

337 MEDIUM SHOT CYCLOPS SINBAD'S POV (H-S-D) 337
It towers above him, groping blindly along the ground, moving closer and closer.

338 MEDIUM SHOT CYCLOPS AND SINBAD (H-S-D) 338
Sinbad stands poised on the edge of the rocks. As the cyclops seems about to crush him, Sinbad jumps aside, running directly between the cyclops' legs. The cyclops lunges forward, plunging off the cliff, his great limbs outspread, his voice bellowing in a growing crescendo of fear.

339 MEDIUM CLOSE SHOT SINBAD 339
as he heaves a sigh of relief. CAMERA PANS with him to the edge of the cliff, where he peers over, searching the water.

EXT. CLIFF AND INLET (S)

340 DOWN ANGLE SHOT WATER SINBAD'S POV 340
The cyclops has disappeared into the depths, and the waters remain calm and unbroken.

SLOW DISSOLVE TO:

EXT. WOODED AREA - DAY (S) (CB)

341 MEDIUM SHOT SINBAD SOKURAH AND MEN 341
CAMERA PANS down from the landmark which marks the trail leading to the Roc bird nests. Survivors of the encounter with the cyclops have gathered in a small group around a sheltered campfire. Those who were in the drunken group look and act miserable, squatting with their heads in their hands. There are about six men remaining, besides the magician and Sinbad, whom we see in the f.g. Sinbad holds the lamp. The magician motions to Sinbad, and they withdraw from the group a short distance.

342 TWO SHOT SINBAD AND SOKURAH (CB) 342
as they pause to talk.

SOKURAH
The danger is far from past. There are other cyclops still alive.
(reaching)
Therefore, you should give me the lamp.

SINBAD
If you wish the Genie's protection, you may have it -- by telling me the words which will summon him.

SOKURAH
(after pause)
If I am to help the Princess, you must trust me.

SINBAD
How can I? When I called you to open the cage you made no attempt to free us. The lamp is more important to you than our lives.

343 ANOTHER ANGLE FEATURING SOKURAH (S) (CB) 343
He reacts to Sinbad's accusation with an expression of wronged innocence. He puts on his most persuasive manner.

SOKURAH
I sought the lamp first, because with it I could assure your protection.

344 ANOTHER ANGLE FEATURING SINBAD (S) 344
He studies the magician for a long moment, hefting the lamp in his hands. The magician glances from the lamp back to Sinbad.

SINBAD
A fair enough reason... I do not understand the power of this lamp, but if we need it, it shall be safely in my grasp.

Sokurah looks grim and then quickly changes his expression to one of friendly agreement.

SOKURAH
(bowing)
As you say...

He nods, turns and goes back to the men and the fire.

DISSOLVE TO:

SCENES 345 THROUGH 349 OMITTED.

EXT. MOUNTAIN TRAIL - DAY (S)

350 MEDIUM SHOT SINBAD AND MEN 350
as they toil upward. Sinbad carries the lamp. The trail at

350 CONTINUED: 350

this point is still a few feet wide. The rock above and below slopes away sharply, but is not vertical.

351 ANOTHER ANGLE SINBAD AND MEN (S) 351
They are still climbing. The trail has become narrower, and the rock slopes more steeply. Sinbad is leading the group, climbing toward camera. He covers a particularly rough stretch of trail, then waves a gesture of warning to Sokurah following him. In spite of Sinbad's warning, Sokurah steps on a loose rock. It twists under him and falls over the side. Sinbad seizes the man's wrist and pulls him to safety.

352 DOWN ANGLE THE ROCK (S) 352
as it bounds down the steep rock face, smashing on an outcropping far below.

353 TWO SHOT SINBAD AND SOKURAH (S) 353
reacting to the sight of the falling rock. Sokurah is white and shaken at his narrow escape. Sinbad gives him a moment to recover, then leads the way upward again.

DISSOLVE TO:

EXT. ROCKY LEDGE - DAY (S)

354 MEDIUM SHOT SINBAD AND MEN 354
At a place where a rocky ledge forms a wide spot in the trail, Sinbad and the others stop to rest. The men drop to the ground and stretch out wearily. Sinbad stands among them, passing out a ration of dry ship's biscuit.

SINBAD
Here we will rest and eat. We must be sparing with our provisions.

One of the crewmen, a lean, hawk-faced man, gives a short, bitter laugh. This is RAJAN. Sinbad turns toward him, and he holds up half of a dry ship's biscuit.

RAJAN
Shall I be sparing of this?

SINBAD
We have no more. All was lost in the battle with the cyclops...

354 CONTINUED: 354

SINBAD (cont'd)
Now eat and give thanks. Soon we climb again.

Rajan throws the ship's biscuit over the cliff, a dark scowl on his face.

DISSOLVE TO:

EXT. MOUNTAIN TRAIL - DAY (S)

355 ANGLE SHOT SINBAD AND MEN 355
as they climb again up the narrow, winding trail. The rock face is almost straight up and down, and the men edge their way along, clinging to the rock.

356 VERTICAL DOWN SHOT SINBAD AND MEN (S) 356
showing the dizzy height of the trail and the sheer face of the jagged rocks.

357 MEDIUM CLOSE SHOT DIFFICULT SPOT 357
CAMERA HOLDS on a very narrow spot along the rock ledge as first Sinbad and then another crewman succeed in crossing the spot. After them comes Rajan. He hesitates fearfully, then starts across. Losing his balance, he grabs a projecting rock, but it comes loose in his hand. He teeters on the edge for an instant, then plunges backward off the cliff with a piercing scream.

358 ANOTHER ANGLE SINBAD AND MEN (S) 358
as they react to Rajan's fall. Their horror is cut short by their need to protect themselves. They press themselves flat against the rock as a small shower of stone plummets past them. When the rocks have ceased to fall and all is quiet again, they peer cautiously over the cliff.

CREWMAN
Poor Rajan -- so worried about his dinner.

SINBAD
Allah knows many cures for an empty stomach... Come.

Sinbad turns to lead the way, and the men resume climbing.

DISSOLVE TO:

EXT. ROCKY CLEARING - DAY (S)

359 MEDIUM SHOT SINBAD AND MEN 359
Sinbad leads the group through a cleft in the rocks onto a small flat clearing near the top of the peaks. The clearing is open on one side, falling away steepily. The other three sides are shielded by large rocks with crevices large enough to hide a man.

SINBAD
(pointing o.s.)
Look -- we have reached our goal.

360 ANOTHER ANGLE ROC'S EGG (H-S-D) 360
At the far side of the clearing, in a low nest of twigs and small branches is the huge egg of the Roc. It stands taller than a man's head. Sinbad and his men move into the scene, examining the egg with interest. Sinbad lays his head against the side of the egg, listening, showing surprise.

SINBAD
There is something moving inside!

SOKURAH
It is the season for the young birds to hatch.
(looking around with anxiety)
Come, we must move on.

361 CLOSER SHOT SINBAD AND SOKURAH (S) 361

SINBAD
Why so? We need a piece of this eggshell.. We have found it.

SOKURAH
We will find others. Higher there will be a shell of an egg already hatched.

The crewmen react unfavorably to the idea of further climbing.

FIRST CREWMAN
No more climbing! We are starving.

SECOND CREWMAN
Let us break open the egg and roast the creature! There is plenty for all.

362 MEDIUM SHOT (H-S-D) 362
The crewman who made the suggestion runs to the egg, raises a short battle axe and chops a hole in the end of the egg. The others start to follow his example.

EXT. CLEARING (S)

363 TIGHT TWO SHOT SINBAD AND SOKURAH 363
as the magician confronts Sinbad, his face grave.

SOKURAH
You should not have let them do that.

SINBAD
Hungry men are not easily governed. They do not ask, they take.

He is interrupted by sound of startled reaction from the o.s. crewmen as they succeed in breaking open the egg. Sinbad and Sokurah both look toward it.

364 MEDIUM SHOT BABY ROC AND CREWMEN (H-S-D) 364
The shell has split wide, and from it rolls the grotesque, two-headed chick of the giant Roc. The baby bird is as large as two or three of the crewmen together.

365 ANOTHER ANGLE (H-S-D) 365
It makes feeble efforts to walk, but the crewman with the axe moves in on it, raising his weapon for the death blow.

366 CLOSER SHOT TWO MEN (S) 366
They move forward with up-raised spears. They charge into camera.

367 TWO SHOT SINBAD AND SOKURAH (S) 367

SINBAD
Let them roast their bird and eat. Come -- we must break off a piece of the shell.

Sinbad and Sokurah start to move off toward the egg.

368 MEDIUM CLOSE SHOT SINBAD SOKURAH AND EGG (H-S-D) 368
as Sinbad breaks off a portion of the eggshell, then hands part of it to the magician. The chick has been slain, and is seen in the b.g. The men pull the spears from its body.

SINBAD
(handing shell)
Take this. The Princess must be restored without delay --

SOKURAH
The eggshell must be combined with other elements to be found in my castle here on the island.

SINBAD
How long will it take?

SOKURAH
The entrance is at the foot of these peaks --

SINBAD
But that is at the edge of the Cyclops domain... What protects your castle from them?

SOKURAH
You will see -- when we reach the cave.

DISSOLVE TO:

EXT. CLEARING - DAY

369 MEDIUM SHOT CREWMEN 369
roasting bird. A large campfire has been prepared in the clearing. Supported over the flames by small boulders is a huge drumstick of the bird. Two men are gathered around it, in high spirits at the sight of such a meal, carving themselves a piece of meat.

EXT. HIGH ROCKS (S)

370 MEDIUM CLOSE SHOT SINBAD 370
He sits within sound of the men in the clearing, and they can be heard in the b.g. He reaches into the pocket of his cloak, pulls out the jeweled case and opens it.

INT. JEWELED CASE (Y)

371 CLOSE SHOT PARISA 371
She smiles and stretches her arms to Sinbad o.s. in greeting.

PARISA
Thank you, Sinbad. I'm glad to breathe the fresh air.

EXT. ROCKS

372 MEDIUM CLOSE SHOT SINBAD AND PARISA (H-S-D) 372
Parisa's case rests on the flat shelf of rock. Sinbad's face is brought close to her.

SINBAD
Good news, my Princess. We have the eggshell which will make the magic potion effective

PARISA
Your words are happy -- but your face is sad. Why are you troubled?

373 ANOTHER ANGLE (S) 373

SINBAD
I do not trust the magician... Our only hold on him is this magic lamp -- and he, alone, knows the secret of its power.

ROC SEQUENCE CONT.

369

372 - 375 - 394 - 395 OM

376A

376 - 376B - 392A - 399 OM

377

378 - 391 TM

379 HIGH SPEED

397 H

398 - 412 - 419 H

374 SINGLE SHOT DOWN ANGLE PARISA (Y) 374

PARISA
(bit excited)
Sinbad, I have an idea. Let me try to talk with the Genie.

SINBAD'S VOICE
How? I do not understand.

PARISA
Small as I am, I can easily enter the lamp -- and perhaps learn how to call the Genie.

375 ANOTHER ANGLE FEATURING SINBAD (H-S-D) 375
as he reacts to her suggestion, somewhat incredulous.

SINBAD
But is it possible?

PARISA
Who knows what is possible within a magic lamp? ... Please, Sinbad ... let me try.

Sinbad pauses, considering the proposition. Finally he gives a slow, serious nod of agreement.

SINBAD
All right. But if all is not well, you must call quickly and I will get you out again.

PARISA
I shall, I promise.

376 MEDIUM SHOT SINBAD (H-S-D) 376
as he unfastens the lamp from around his waist, turns and sets it on the shelf of rock beside Parisa.

377 CLOSE SHOT PARISA AND LAMP (H-Y-D) 377
She smiles at Sinbad, then slowly lowers herself through the opening down into the spout of the lamp (very large section of upper portion of lamp). The opening is just large enough to accommodate her body. She lowers herself until only her hands show above the rim of the spout.

378 MEDIUM CLOSE SHOT SINBAD (S) 378
as he crouches anxiously over the lamp, his face close to it.

378 CONTINUED: 378

SINBAD
Are you all right, Parisa?

PARISA'S VOICE
(slight echo effect)
Fine. There is a strange glow in here. I'm going to let go and look around.

SINBAD
(urgently)
Be careful!

Parisa's hands disappear from the rim of the lamp. Sinbad remains staring at the lamp. His face shows his worry for Parisa. From o.s. comes the sound of the crewmen laughing, giving ad lib directions for the roasting of the bird. Sinbad glances toward them, then stares intently at the lamp.

INT. MAGIC LAMP (Y)

379 MEDIUM SHOT PARISA 379
She is sliding downward through neck of magic lamp (set) through a softly swirling fog. Lighting is soft and diffused, from an indefinite source. For several seconds Parisa slowly descends, as the light grows slowly brighter. Finally she comes to rest; the glowing fog parts slightly to reveal a small section of copper-colored floor.

380 MEDIUM CLOSE SHOT PARISA 380
CAMERA LEADING her as she walks slowly forward, looking around. The swirling fog grows thinner, but the walls and ceiling of the lamp are never visible. (Scene must suggest the infinite spaces of a magic world, not the inside of a metal lamp). Abruptly Parisa stops, reacting with wonder.

381 MEDIUM SHOT PARISA AND GENIE 381
A small area of clear air opens in the fog, and Parisa is confronted by the Genie. He has the features of a young boy (as in scene at picture opening). He smiles engagingly at Parisa, then bows very deeply.

GENIE
You are welcome here, Princess.

PARISA
(bit surprised)
You know who I am?

381 CONTINUED: 381

GENIE
(smiling)
A Genie knows many things.

The Genie turns, gesturing o.s. CAMERA PANS THROUGH fog, which clears to SHOW a small table and two exquisitely wrought gold chairs. On the table are the cups, dishes, and implements for a formal tea. The Genie and Parisa move up to the table, where the Genie holds one of the chairs for Parisa. She seats herself. (NOTE: The copper-colored floor is still all of the set visible; the walls and ceiling remain vague, lost in infinite distances. Parisa and the Genie are both normal size in this scene).

PARISA
But you are tiny, too -- just as I am!

GENIE
(smiles)
How else could I live inside a lamp?

PARISA
Had I known how you lived, I would have visited you sooner.

GENIE
I wish you had. The life of a Genie is often a lonely one.

The Genie pours a steaming amber liquid into their cups, then seats himself. He offers Parisa a tiny slice of cake, then takes one for himself. They eat and drink politely during their conversation. She moves about touching the beautiful decorations.

PARISA
Your home is beautiful. Can you create whatever you want for yourself?

GENIE
(with a gesture)
Within this world, anything is possible for me.

PARISA
Then you must be truly happy.

381 CONTINUED: (2) 381

GENIE
(deep sigh)
The most comfortable prison is still a gloomy place.

PARISA
But aren't you sometimes called in our world to work your wonders?

GENIE
But then I am summoned as a slave, and I must do the bidding of whoever holds the lamp. I long to escape... to be an adventurer and sail the sees as Captain Sinbad does.

PARISA
Those are dreams for real boys... not for a Genie...

382 CLOSE SHOT GENIE 382

GENIE
Once I was a real boy. My mother was beautiful, as you are. But I disobeyed her and ran away. I hid in the reeds by the great river, where the rulers of the spirit world found me and made me the slave of this lamp.

383 MEDIUM CLOSE SHOT PARISA 383

PARISA
Will you ever return to our world?

384 MEDIUM SHOT GENIE AND PARISA 384

GENIE
Perhaps some day. I have a promise of freedom inscribed in a strange verse in the lamp. Would you care to see it?

PARISA
I should like to, very much.

GENIE
Follow me.

384A MOVING SHOT PARISA AND GENIE 384A
as the Genie and Parisa walk through the surrounding mists.

GENIE
When the verse has come to pass,
I shall be free of the lamp, but
I cannot return to the real world
until I am called -- as my mother
called me -- by my name.

PARISA
-- and what is your name?

GENIE
Barani --

The mists part before them to reveal a large copper scroll (which seems to be hanging in space) with a four-line verse inscribed on it. They stop before the scroll.

GENIE
There it is.

PARISA
(reading verse)
When the big that is small
Shall again become tall,
Into fiery rock,
To rise, you must fall...
(reacting to herself)
'When the big that is small'...
...I was big and now I'm small.

GENIE
(excitedly)
Then you know what it means?

SCENE 385 OMITTED

386 ANOTHER ANGLE FAVORING PARISA 386

PARISA
Not entirely...but I will make
a bargain. If you will help me,
I will help you.

GENIE
What do you want me to do?

PARISA
Tell me the magic words that call
you forth from the lamp...

387 CLOSE SHOT GENIE 387
as he considers this proposal. He seems doubtful.

GENIE
I like you. I wish to help --
but I don't know...it's a great
power to grant...

388 PARISA AND GENIE FEATURING PARISA 388

PARISA
In return I shall try to help
you escape from your bondage.
Now tell me -- what words will
invoke your protective power?

GENIE
From the land beyond beyond --
From the world past hope and fear--

SCENE 389 OMITTED

EXT. ROCKY CLEARING (S)

390 The crewmen are in the midst of eating the roasted 390
bird. CAMERA PANS to a CLOSE SHOT of Sokurah. He looks up at the sky - his cloak spread out dramatically behind him. CAMERA MOVES in CLOSER to see that he scans the sky - as if expecting some unseen creature to descend.

EXT. HIGH ROCKS - DAY (H-S-D)

390A MEDIUM SHOT SINBAD 390A
He looks expectantly at the lamp when suddenly a wisp of mist issues from the spout. Sinbad comes alert.

391 VERY CLOSE SHOT SINBAD AND LAMP (H-Y-D) 391
as Parisa reappears at the mouth of the lamp spout. (More mist follows her out of the spout).

SINBAD
Did you find the Genie?

PARISA
(smiling; enjoying
possession of the
secret)
We had a most interesting visit.

391 CONTINUED: 391

SINBAD
And did you discover the secret of the lamp?

PARISA
The Genie was very nice...He promised to help us if we would help him.

SINBAD
(impatient to know the secret)
All right, we will help him, but tell me --

PARISA
(teasingly)
Let me catch my breath first. It is a hard journey into the land of the Genie.

392 CLOSE SHOT SOKURAH (S) 392
He is still looking up at the sky, but at the same time it is obvious he is trying to eavesdrop on Sinbad and Parisa.

393 CLOSE SHOT SINBAD AND PARISA (H-Y-D) 393
Sinbad leans down toward Parisa as she speaks into his ear.

SINBAD
What are the magic words which will invoke the Genie?

PARISA
(softly)
From the land beyond beyond...

SOKURAH'S VOICE
Captain Sinbad!

As Sinbad starts to rise, Parisa drops o.s.

SCENES 394 AND 395 OMITTED

396 TWO SHOT SINBAD AND SOKURAH (S) 396
Sinbad stands, buckling the magic lamp to his waist. Sokurah eyes the lamp.

396 CONTINUED: 396

SOKURAH
-- er -- The bird is done...
You must be hungry.

Sokurah looks skyward again. Suddenly there is a loud flapping noise and a great gust of WIND hits them. Sinbad looks up in horror; Sokurah in satisfaction.

EXT. CLEARING

397 MEDIUM SHOT CREWMEN GIANT ROC (H-S-D) 397
as they suddenly look up at the rush of wind from the huge bird's wings. They react in horror, dropping their food and running for their lives.

EXT. SKY

398 UP ANGLE CLOSE SHOT HUGE BIRD (H-S-D) 398
The Roc drops down on the crewmen swiftly, giving a raucous shriek; beaks and talons outstretched.

399 MEDIUM SHOT SINBAD (H-S-D) 399
as he reacts to the bird's cry, then looks toward the men in the clearing. He draws his sword and springs to help defend the men against the huge bird.

400 MEDIUM SHOT SINBAD AND MEN AND ROC (H-S-D) 400
The giant Roc has settled to the ledge. One of her heads darts out toward the group of men. As they retreat to the edge of the cliff, three of the men fall over - their screams fade into the distance. The other crewmen and Harufa swing feverishly at the bird with their sabers.

401 CLOSER SHOT (H-S-D) 401
as one of the huge heads darts into the scene grabbing one of the crewmen in each of its great beaks.

402 MEDIUM SHOT SINBAD MEN AND ROC (H-S-D) 402
As the sailor struggles in the beak of one head, the other head attacks Harufa and the remaining sailor. Sinbad runs into scene slashing at the bird's neck. The bird drops the limp bodies of the dead sailors from its beaks.

402A CLOSE SHOT SOKURAH (S) 402A
Flattened against a rock, his evil eyes seem to be urging the great bird on.

402B FULL SHOT SINBAD HARUFA CREWMAN AND ROC (H-S-D) 402B
as they battle. The giant bird knocks the remaining crewman down, ripping him with its sharp talons. He lies motionless and bleeding.

402C CLOSE SHOT SINBAD (S) 402C
He rubs the magic lamp. Near him, Harufa slashes at the bird.

SINBAD
From the land beyond beyond --

He takes a cut at the bird, then turns to call to Parisa.

SINBAD
(continuing; calling)
Parisa -- the magic words!

402D ANOTHER ANGLE CLOSE SHOT PARISA (Y) 402D
as she stands beside the case, transfixed by the sight of the battle.

PARISA
(calling out to Sinbad)
From the world past hope and fear --

402E CLOSE SHOT SINBAD (S) 402E
still fighting with Harufa at his side.

SINBAD
From the world past hope and fear --

402F CLOSE SHOT SOKURAH (S) 402F
His face darkens -- he moves toward Parisa.

402G CLOSE SHOT PARISA (Y) 402G

PARISA
(calling out to Sinbad)
I bid you, Genie -- <u>now</u> <u>appear</u>!

403 CLOSE SHOT SINBAD (H-S-D) 403
He is turned momentarily in Parisa's direction. The giant bird's head comes in.

ROC SEQUENCE CONT.

400 - 402 - 407 H

401 - 403 TM

404 TM

405

408 - 416 H

413 H

422 H

427 - 429 OM-H

428 OM-H

403 CONTINUED: 403

SINBAD
(repeating)
I bid you, Genie --

The beak fastens on Sinbad and the great bird soars upward.

SINBAD
(continuing)
Parisa -- Parisa!!

404 CLOSE SHOT PARISA (D) (Y) 404
Standing by her jeweled case. She calls out to Sinbad - loudly but vainly.

PARISA
Sinbad -- !

405 CLOSE SHOT SOKURAH (S) 405
A malicious smile lights his features.

406 MEDIUM SHOT HARUFA (S) 406
He stands, sword in hand, looking up as the bird soars away carrying Sinbad.

SCENE 407 OMITTED

EXT. SKY

408 UP ANGLE GIANT ROC (H-S-D) or (X-SKY) 408
as the bird soars upward. Sinbad still firmly in the Roc's beak. Passing a rock outcropping, it seizes a huge boulder in its talons, turning to circle back.

409 MEDIUM SHOT HARUFA (S) 409
As the bird starts to circle above him, he runs across the clearing.

SCENES 410 AND 411 OMITTED

EXT. SKY

412 UP ANGLE GIANT ROC (H-S-D) or (X-SKY) 412
as the bird swoops down toward camera, releasing the huge boulder from her talons.

413 CLOSE SHOT HARUFA (S) 413
He shields himself in terror as the great bird plummets towards him.

HARUFA
(screaming)
No!

SCENES 414 THROUGH 418 OMITTED.

419 UP ANGLE GIANT ROC (H-S-D) OR (X-SKY) 419
It drops swiftly towards camera, releasing the boulder which seems to plummet into the camera's lens. The sound of Harufa's death comes over.

419A CLOSE SHOT PARISA (SEE DRAWING 404) (H-Y-D) 419A
standing by her jeweled case. She shields her eyes from the scene of terror and destruction. Suddenly two huge legs appear, then two feet stand - one on each side of Parisa. She reacts, looking up.

419B UP ANGLE WHAT SHE SEES SOKURAH (S) (SEE DRAWING 405) 419B
He stands staring down at her, a malicious smile lighting his dark features. Parisa screams, but her cry is lost in the sound of the battle. Sokurah reaches a huge hand down toward her (camera).

DISSOLVE TO:

EXT. PEAKS OF COLOSSA - DAY (S)

420 GIANT ROC NEST CLOSE SHOT SINBAD 420
The nest is fully twelve feet in diameter. Camera starts on an INSERT of the magic lamp, then moves to Sinbad who lies still as death a few feet away. An eyelid flickers, then he draws a deep shuddering breath. In another moment he opens his eyes, blinding to bring the world into focus. Then he reacts, remembering what has happened.

421 MEDIUM SHOT ANOTHER ANGLE SINBAD (S) 421
as he rolls over painfully and slowly works himself free from the mass of loose rock which partially covers him in the protecting crevice. He stands up, moving his bruised arms and legs carefully, to be sure there are no breaks. He looks over the edge of the nest, reacting with horror and despair.

421A DOWN SHOT WHAT HE SEES (S) 421A
A sheer drop of dizzy depths lies beneath him.

421B MEDIUM SHOT SINBAD (S) 421B
He picks up the lamp and starts carefully over the perilous edge of the Roc nest.

421C FULL UP SHOT THE PEAKS OF COLOSSA (S) 421C
as the tiny figure of Sinbad picks its way to the rocky ridges below.

421D FULL SHOT THE CLEARING IN THE ROCKS - DAY (S) 421D
Sinbad drops down from above and walks forward to survey the scene of carnage.

422 MEDIUM SHOT DEAD CREWMEN PANNING (H-S-D) 422
The crewmen lie sprawled in various postures, Harufa crushed by the falling rock, one crewman torn by the beak, the other by the talons of the great bird. The blackened fire and the remains of the Roc chick add a bizarre touch to the silent, grisly scene.

423 MEDIUM CLOSE SHOT SINBAD (S) 423
as he picks up Parisa's empty jeweled case.

SINBAD
(calling)
Parisa!... Princess!

No answer but silence and a faint echo. Abruptly Sinbad's face changes; he remembers something.

SINBAD
(calling; looking)
Sokurah... Sokurah!

CAMERA PANS with Sinbad as he makes a quick circuit of the clearing, looking at each of the fallen crewmen, making sure that the magician is not among them. He turns and starts up the short path to the high rocks of the lookout point.

EXT. HIGH ROCKS - (S)

424 MEDIUM CLOSE SHOT SINBAD 424
as he takes a quick glance around the lookout point for the magician, then pauses, thinking. His face shows his realization of what must have happened. A wave of despair comes over him and he sinks to a sitting position on a shelf of rock.

424 CONTINUED: 424

For a long moment he seems utterly defeated, then his expression changes, hope growing once more. He realizes he is staring at the lamp fastened around his waist, and that Parisa has given him the words to invoke the Genie.

425 ANOTHER ANGLE SINBAD AND LAMP 425
as Sinbad quickly unfastens his sash and removes the lamp, placing it on the rock shelf before him. He pauses, thinking hard, moving his lips slightly in his effort to recall the words said by Parisa just before the attack of the giant Roc.

SINBAD
(haltingly)
From the land beyond... beyond...

He stops, shaking his head. He thinks another few seconds, then abruptly smiles. He rubs the lamp vigorously three times.

SINBAD
(continuing)
From the world past hope or fear,
I bid you Genie, now appear!

426 CLOSE SHOT LAMP (H-S-D) 426
as a dense smoke begins to boil and roll from the spout, coiling upward.

427 MEDIUM SHOT SINBAD (H-Y-D) 427
reacting. The smoke rises, whirly and boiling, and from it there appears the Genie. The smoke clears and the Genie stands on the shelf of rock beside the lamp. He makes a deep bow to Sinbad, then smiles engagingly at him.

GENIE
O mighty Sinbad, the slave of the lamp is yours to command!

SINBAD
Tell me where is the Princess Parisa -- ?

GENIE
She is a prisoner of Sokurah the magician, in his underground castle. I will meet you at the cave entrance at the foot of the mountain trail.

427 CONTINUED: 427

SINBAD
But how will I know.....

Sinbad is interrupted by:

428 GENIE (H-S-D) 428
The Genie begins to shimmer and dissolve into a cloud of smoke. Sinbad watches, amazed.

SCENE 429 OMITTED.

EXT. HIGH ROCKS

430 MEDIUM SHOT SINBAD (S) 430
as he watches the last of the smoke disappear. He seizes the lamp and ties it about his waist again, then turns and moves quickly down the path toward the clearing.

DISSOLVE TO:

EXT. MOUNTAIN TRAIL - DAY

431 MEDIUM SHOT SINBAD (S) 431
as he hurries down the trail, almost running along the narrow path.

LAP DISSOLVE TO:

EXT. MOUNTAIN TRAIL - DAY

432 ANGLE SHOT SINBAD (S) 432
as he clings to the rock face, crossing a difficult portion of the trail.

LAP DISSOLVE TO:

EXT. MOUNTAIN TRAIL - DAY

433 MEDIUM SHOT SINBAD (S) 433
now on the lower slopes. The trail is wider and less steep. Sinbad is still moving rapidly, coming toward camera. He moves into a MEDIUM CLOSE SHOT, then pulls to a stop, breathing hard, looking o.s.

434 LONG SHOT WHAT HE SEES VALLEY OF CYCLOPS PANNING (S) 434
In the f.g. are the two sharp rocks marking the beginning of the trail. Beyond them we see the woods and fields of the cyclops' valley, with the sea far in the b.g. There is no sign of any cyclops in the valley.

EXT. FOOT OF MOUNTAIN - DAY

435 MEDIUM SHOT SINBAD (S) 435
Sinbad comes off the trail and moves along the foot of some jutting rocks. Suddenly Sinbad is enveloped by a blast of red flame which appears from behind the rock. The flame (flame to be shot against black) burns brightly for a moment, then disappears, leaving Sinbad unharmed.

GENIE'S VOICE
This is the entrance.

SCENES 436 AND 437 OMITTED.

438 MEDIUM CLOSE SHOT SINBAD AND GENIE (S) 438
The Genie looks around carefully.

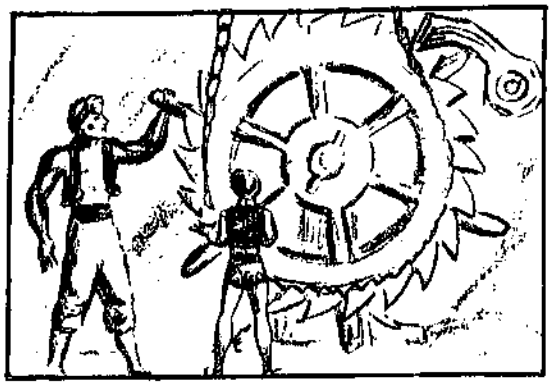
GENIE
Stay close and follow me.

EXT. FOOT OF MOUNTAIN - DAY

439 ANOTHER ANGLE SINBAD AND GENIE (S) 439
as they cautiously skirt the edge of the rocks, moving out

CAVE SEQUENCE

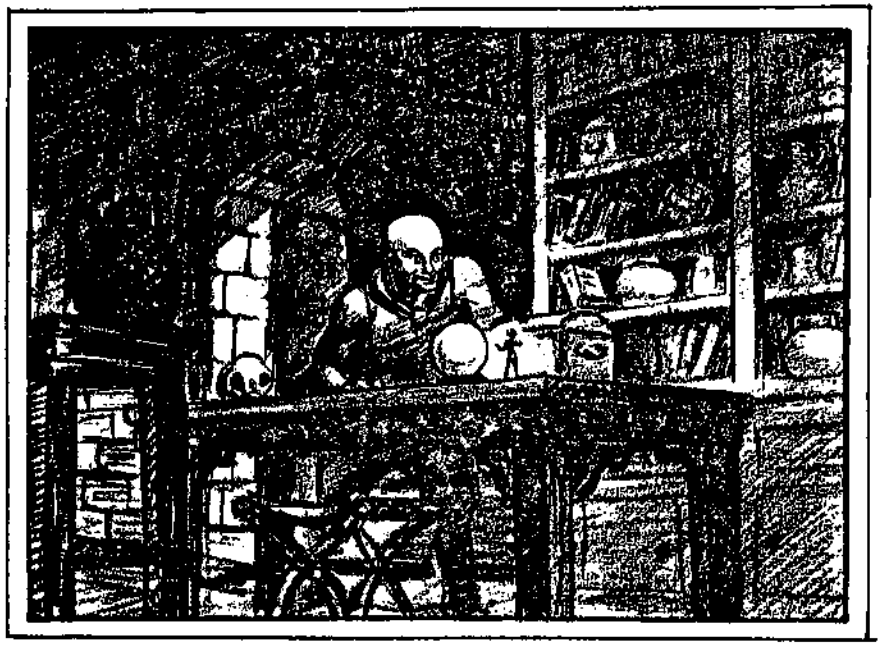
440 - 521 - 529 H



442 - 520 - 528 - 530

445 - 523 - 527 TM

447 H



449A - 466 OM

449 - 478

439 CONTINUED: 439

and away from them as they round the rock outcropping, bringing the cave entrance into view. Sinbad reacts.

440

440 FULL SHOT WHAT SINBAD SEES CAVE ENTRANCE AND DRAGON (H-S-D)
A short distance inside the cave entrance stands the huge and terrible dragon. It is almost as big as a cyclops and about twice as long. It is secured to one wall of the cave by a huge chain fastened around its neck. The chain passes through a hole in the wall of the cave. The dragon tugs at the chain, snarling and growling. The dragon releases another blast of flame.

441 MEDIUM SHOT SINBAD AND GENIE (Y) 441
Sinbad is startled and impressed. He follows the Genie.

EXT. NICHE IN ROCKS - DAY

442 MEDIUM SHOT BIG CHAIN WINCH (S) 442
as Sinbad and the Genie move into the scene, approaching the large wooden wheel (full-size prop) around which the heavy chain is wrapped.

GENIE
Trim the wheel.

442A REVERSE SHOT GENIE (Y) 442A

442B MEDIUM SHOT WINCH 442B
Sinbad places the lamp on the ground and begins to turn the large wheel, winding up the chain.

GENIE
Inside the cave you will find another wheel. Turn it and loose the dragon again, so it may protect the entrance.

443 CLOSE SHOT (H-S-D) 443
Genie goes back into the lamp.

444 ANOTHER ANGLE (S) 444
When the chain is wound tight, Sinbad takes up the lamp again and moves off toward the cave entrance.

EXT. CAVE ENTRANCE

445 MEDIUM SHOT SINBAD AND DRAGON (H-S-D) 445
The dragon's head has been pulled over tight against the rock

445 CONTINUED: 445

wall into which the chain disappears. It is snarling and struggling futilely. Sinbad slips past the dragon, moving along the opposite wall, his sword drawn.

INT. CAVE

446 MEDIUM SHOT SINBAD AND CHAIN WINCH (H-S-D) 446
as Sinbad reaches the inside wheel controlling the dragon's chain. He turns the wheel, letting out the chain, allowing the dragon to move back into the center of the cave entrance. The task completed, he turns and looks deeper into the widening cavern, his face showing awe and amazement.

447 FULL SHOT WHAT SINBAD SEES (H-S-D) 447
The entrance cave opens out into a huge, high-ceilinged cavern which extends in several directions. Giant mushrooms sprout among the rock columns and stalagmites. The scene is lighted by a reddish glow, as from huge underground fires or pits of molten rock.

448 CLOSE SHOT SINBAD (S) 448
He stands bewildered by the sight, looking around in the various directions in which the cavern extends, not knowing how to begin his search for Parisa.

INT. SOKURAH'S LABORATORY

449 MEDIUM SHOT SOKURAH AND PARISA (H-Y-D) 449
The magician's lab resembles a medieval torture chamber. One wall is covered with beakers and flagons of various substances used in his arts. There are two large work tables, one of them partly covered by a long glass case. Scattered around the room are several ancient torture devices. Most prominent of these is a huge rack, on which men were stretched until they were broken. Dangling from the rack, the ropes still passed beneath his arms, is the skeleton of an ancient warrior. His bony hands still clutch his sword and shield. The magician stands at one of the work tables, on which rests a large crystal. Parisa stands on the table beside the crystal.

INT. LABORATORY

450 MEDIUM CLOSE SHOT SOKURAH AND PARISA (H-Y-D) 450
as Sokurah passes his hands over the crystal in mystic gestures. The interior of the crystal seems filled with swirling clouds.

450 CONTINUED: 450

SOKURAH
(to Parisa)
Now I shall show you a sight which will make your heart leap.

PARISA
Why are you doing this? Why did you bring me here?

SOKURAH
Now -- behold your answer!

The inside of the crystal clears, showing Sinbad standing in the cave, looking about him. The magic lamp is visible at his waist. Parisa reacts, drawing in a sharp breath.

SOKURAH
(smiling)
You see?... I knew I could trust your Sinbad to bring the lamp to us.

451 CLOSER SHOT (H-Y-D) 451
Parisa peers into the crystal.

PARISA
(calling)
Sinbad! Sinbad!

INT. CAVERN

452 MEDIUM SHOT SINBAD (S) 452
as he reacts to the sound of Parisa's voice.

PARISA'S VOICE
(strong echo effect)
Sinbad! Sinbad!

The sound seems to come from very far away, but it is quite clear and unmistakably Parisa's voice. Sinbad listens, moves a few steps and listens again. The sound is definitely stronger in a certain direction. CAMERA PANS with Sinbad as he moves off quickly in the direction of the voice.

INT. LABORATORY

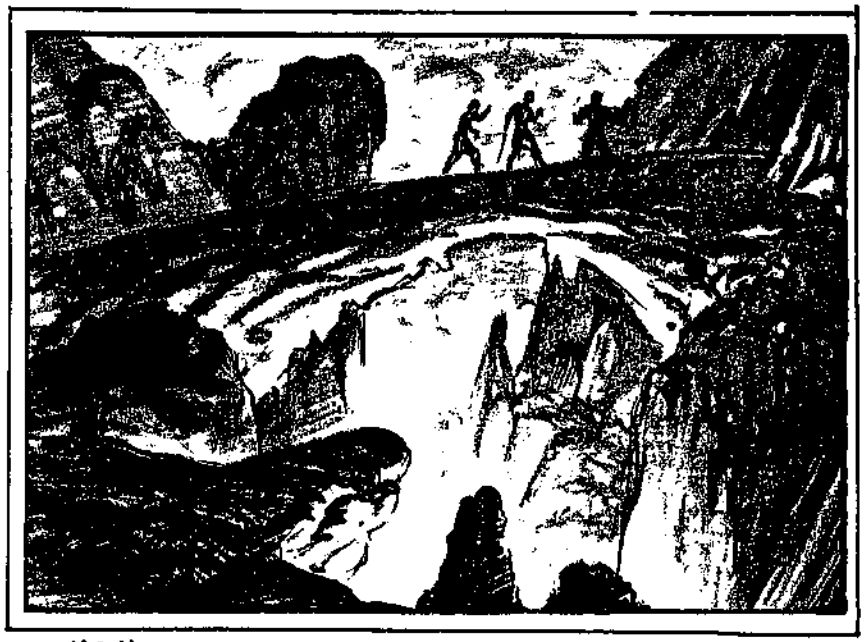
453 CLOSE SHOT PARISA AND CRYSTAL (H-Y-D) 453
Within the crystal we see Sinbad run, then pause, listening again.

CAVE SEQUENCE CONT.

450 – 460 TM

451 – 453 –

457 DM



454 TM

458 DM-H

453 CONTINUED: 453

PARISA
(calling)
Sinbad! I am here, Sinbad!

INT. CAVERN

454 MEDIUM LONG SHOT ANOTHER ANGLE SINBAD (H-S-D) 454
as he approaches and crosses a huge natural arch which spans a glowing pool of molten rock. He stops, looks down o.s.

455

455 DOWN ANGLE NATURAL ARCH AND MOLTEN POOL (X Int. of Volcano)
as seen from Sinbad's POV. Below the arch the pit of boiling rock bubbles and churns, bubbles of gas burst through the glowing lava.

456 ANOTHER ANGLE SINBAD (S) 456
as he finishes looking, then he crosses the arch and moves on in search of Parisa, pausing before a division in the cavern.

PARISA'S VOICE
Sinbad... This way!

The echo effect is still present, but Parisa's voice seems louder and closer. Encouraged, Sinbad hurries down the right branch of the cavern.

INT. LABORATORY

457 MEDIUM SHOT SOKURAH AND PARISA (H-Y-D) 457
as they look into the crystal, watching Sinbad's approach.

SOKURAH
(smiling)
He hurries to seek his Princess...
I must prepare to welcome him.

Sokurah moves to the nearest wall and raises a large wooden lever which operates an unseen chain.

INT. CAVERN

458 FULL SHOT SINBAD AND SOKURAH'S CASTLE (H-S-D) 458
as Sinbad rounds a corner and comes in sight of the ruined castle. He stops, amazed by the sight. He walks closer to the castle.

459 ANOTHER ANGLE SINBAD (S) 459
as he watches, the huge front door of the castle swings slowly open. He draws his sword and moves quickly toward the open doorway, passing though it into the darkness beyond..

INT. LABORATORY

460 MEDIUM SHOT SOKURAH AND PARISA (H-Y-D) 460
The magician moves to the table. Parisa backs away.

SOKURAH
I warn you -- if you speak, urge Sinbad to do as I ask...

PARISA
He will do what his own heart says.

461 ANGLE TOWARD DOOR (Y) 461
as the door is thrown open and Sinbad strides into the room, his sword held before him. CAMERA PANS with him as he moves into the room, bringing the magician into the scene. Sokurah faces Sinbad, smiling coldly.

SINBAD
(looking to Parisa)
Are you harmed, Princess?

462 CLOSE SHOT PARISA STANDING ON THE TABLE (Y) 462

PARISA
-- I am all right.

INT. LABORATORY

463 ANOTHER ANGLE FEATURING SINBAD (Y) 463
as he looks from Parisa to Sokurah, tense with a restrained rage.

SOKURAH
I led you here for a reason. In exchange for the lamp, I will restore the Princess.

464 CLOSE SHOT SINBAD (Y) 464
as this hard truth is considered. Abruptly he makes his decision.

SINBAD
You shall have it when we have reached the safety of our ship.

465 MEDIUM SHOT SINBAD SOKURAH (Y) 465

SOKURAH
(smiling)
I shall mix the potion.

Sokurah goes to the shelf and begins mixing ingredients on the work table holding the glass case.

SCENES 466 THROUGH 468 OMITTED.

469 ANOTHER ANGLE (H-S-D) 469
Sokurah mixes the eggshell into the potion, then points to a spot about the middle of the floor of the case. He stirs a mixture carefully in a low beaker. Sinbad moves into scene carrying Parisa (H-prop) in his hand.

SOKURAH
(indicating)
It is ready, Princess.

He sets her gently on the table top.

470 CLOSE DOWN SHOT TABLE TOP AND PARISA (Y) 470
as Parisa moves to the spot indicated and lies down.

471 MEDIUM SHOT SINBAD SOKURAH AND PARISA (MODEL) (Y) 471
Sinbad still holds his drawn sword and stands a short distance from Sokurah, keeping an eye on him. Sokurah places the beaker of powder he has mixed on the floor of the case near Parisa. He then ignites the powder with a burning candle he takes from the table. The powder sputters and burns, not unlike the candle which was at Parisa's bed when she became small. The magician closes the top of the glass case over Parisa. The burning powder gives off a thick smoke which fills the inside of the case, obscuring the tiny form of Parisa.

472 CLOSE SHOT SINBAD (Y) 472
reacting as he watches the process. He gives Sokurah a threatening stare.

SINBAD
(tense whisper)
If this harms her, you are a dead man.

473 CLOSE SHOT SOKURAH (Y) 473

SOKURAH
Behold!

474 CLOSE SHOT SINBAD (Y) 474
Sinbad looks to the case, reacts with amazement. CAMERA HOLDS for several seconds on his increasing joy.

SINBAD
Parisa!

475 MEDIUM CLOSE SHOT PARISA AND GLASS CASE (Y) 131
The smoke within the case has begun to clear and from it emerges the full-sized form of Parisa.

476 ANOTHER ANGLE SOKURAH AND PARISA (Y) 476
as the magician steps forward and folds back the top of the glass case again. The last wisps of the smoke dissipate into the air. Parisa lies still for a moment, then her eyelids flutter and open. Sokurah moves back from the table.

PARISA
(weakly)
Sinbad...

SINBAD
(coming forward)
I am here, my Princess.

Sinbad takes her hand, lifting it in his. Parisa sees her hand and arm being upraised, seeming to realize for the first time that she has returned to normal. She gives a cry of relief, then sits up, with Sinbad's help. Sinbad passes his arm around her shoulders, steadying her. Parisa seems almost overcome with joy, but she gains strength quickly.

477 ANOTHER ANGLE FEATURING SOKURAH (Y) 477
as he steps forward a pace, his face determined.

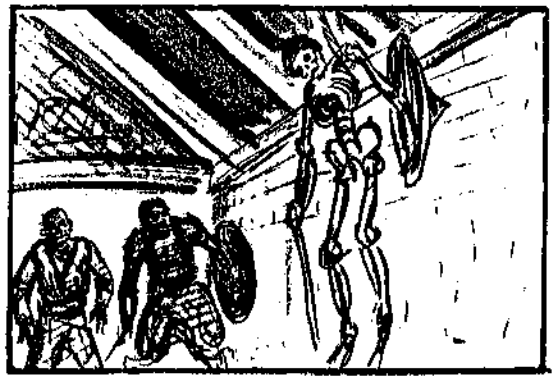
SOKURAH
And now, if you please -- the lamp.

He makes a gesture as though to reach for it, but Sinbad quickly brings up his sword, forcing him to halt.

SINBAD
You shall not have it before we stand safely on deck.

INTERIOR CAVE CASTLE

475 - 476



478

480 H

482 H

483 H

486 H

477 CONTINUED: 477

Sokurah stares with smoldering rage at Sinbad. Finally he gives a brief nod.

SOKURAH
Very well. Let us go.

478 MEDIUM SHOT SOKURAH SINBAD AND PARISA (Y) 478
While Sinbad helps Parisa from the table, starting to lead her across the room toward the door. Sokurah turns to stare hard at the skeleton dangling from the rack.

479 CLOSE SHOT SOKURAH (H-Y) 479
His eyes burn with an intense force.

480 ANOTHER ANGLE (H-S-D) 480
As Sinbad and Parisa pass near the rack, the skeleton suddenly drops to the floor. Parisa reacts with a startled cry and Sinbad turns to face the skeleton, which remains upright before them.

481 BIG CLOSEUP SOKURAH'S EYES (H-S) 481
as he gazes hypnotically toward the skeleton, motivating it with his will. His eyes are huge and compelling.

SOKURAH
(fierce whisper)
Kill!... Kill!

482 MEDIUM SHOT SINBAD PARISA AND SKELETON (H-S-D) 482
as the skeleton abruptly comes to life, lifting its sword and shield into position, making a deadly lunge at Sinbad. Sinbad pushes Parisa aside to a position of safety, sidestepping the sword of the skeleton and bringing his own sword up to defend himself. The lamp is at Sinbad's waist, but he fights vigorously, being driven backward toward the door of the lab.

SINBAD
Parisa -- run!

Parisa moves to the door and opens it, but she cannot force herself to leave Sinbad, nor to take her eyes from him. As the skeleton forces Sinbad toward the door, she moves out, closely followed by the battling Sinbad and skeleton, then by Sokurah, still intently staring at the skeleton.

EXT. CASTLE COURTYARD

483 MEDIUM SHOT SINBAD SKELETON PARISA (H-S-D) 483
as they move out of the lab and into the courtyard, the battle continuing. Sokurah follows the skeleton, still directing it. The courtyard is bounded by crumbling walls and from its center a ruined spiral staircase curls upward to end in mid-air. The skeleton forces Sinbad backward relentlessly, remaining unharmed even though Sinbad succeeds in passing his sword completely through the fleshless rib cage. Sinbad begins to climb backward up the stairway, still parrying the thrusts of the skeleton.

EXT. COURTYARD

484 CLOSE SHOT PARISA (Y) 484
reacting with fear at Sinbad's plight as he climbs backward up the stairway. She starts to run up the stairway to follow Sinbad, but Sokurah grabs her by the arm, hurling her roughly aside.

485 CLOSE SHOT SOKURAH'S EYES (H-S) 485
An evil smile begins to light his face as he stares upward, motivating the skeleton up the stairway.

486 UP ANGLE THE STAIRWAY SINBAD AND SKELETON (H-S-D) 486
The skeleton seems to fight with renewed fury as Sinbad moves backward up the last few steps. At last he stands on the top step, fighting for his life. The skeleton makes a fierce lunge at Sinbad; Sinbad ducks under the skeleton's arms, seizing the center-pillar of the stairway, diving completely past the skeleton and whirling to face him again. The positions are now reversed. With half a dozen furious strokes of his sword Sinbad forces the skeleton up and off the top step of the ruined stairway. The skeleton plunges toward the rocks of the courtyard.

487 BOTTOM OF STAIRWAY FALLING BONES (S) 487
as they shatter on the stones of the courtyard.

488 MEDIUM SHOT SOKURAH (S) 488
Sokurah stares for a horrified instant, then whirls and runs toward the door of his laboratory.

489 UP ANGLE TOP OF STAIRS SINBAD (S) 489
Sinbad sees Sokurah escaping; reacts. He lifts his sword and hurls it at the fleeing Sokurah.

490 MEDIUM CLOSE SHOT LAB DOOR SOKURAH (S) 490
as he is pinned to the heavy door by Sinbad's thrown sword, which passes through the folds of his cloak and sticks in the wood. He struggles to escape, but the cloak is wrapped about him in such a way that he can neither get loose nor turn to reach the handle of the sword. Sinbad moves into scene, yanks the sword from the door and holds its point at the magician's throat.

SINBAD
You will betray us no more!
Come!

Sokurah faces Sinbad's determined stare and his last resistance melts. With a grimace of defeat he turns and moves ahead of Sinbad's sword, into the laboratory.

INT. LABORATORY (Y)

491 SINBAD SOKURAH AND PARISA 491
Sinbad and Parisa enter, still forcing Sokurah ahead of them at sword point. They move to the rock pedestal of a huge supporting column, from which protrudes a set of arm-and-leg chains set deeply into the rock.

492 MEDIUM SHOT FEATURING PARISA (Y) 492
Sinbad holds his sword against Sokurah while Parisa passes the chains around his wrists and ankles, chaining him securely to the rock pedestal. The job finished, Sinbad steps back. The magician strains at the chains, but they allow him little movement. Sinbad replaces his sword in its scabbard. He unties the lamp from around his waist and holds it in his hands. Sokurah stares enviously at the lamp.

SOKURAH
You made a bargain with me --

SINBAD
You promised safe conduct to the ship, then tried to kill me...
We owe you nothing!

Sinbad takes Parisa's arm and they start to move off.

SOKURAH
You will regret this!

SINBAD
(quick smile)
I regret not doing this sooner.

He and Parisa move off quickly. CAMERA MOVES IN to CLOSE SHOT of Sokurah staring balefully after them.

DISSOLVE TO:

INT. CAVERN OUTSIDE OF CASTLE

493 TWO SHOT SINBAD AND PARISA (S) 493
as they emerge from the castle, making their way toward the cave entrance.

INT. LABORATORY

494 MEDIUM SHOT SOKURAH (Y) 494
He is chained to the stone pedestal as we last saw him. He fastens his gaze on the chains that bind him; his eyes burn intensely.

495 CLOSE SHOT THE CHAINS (H-Y) 495
As Sokurah's gaze intensifies, the slack chains begin to undulate as though they were alive. They twist about themselves grotesquely. There is a sound of grinding iron.

496 CLOSE SHOT SOKURAH (Y) 496
The fire in his eyes burns brightly as he glares at the dancing chains.

496A INSERT: THE CHAINS (H-Y) 496A
as they twist and writhe, dust trickles from the socket of the eye-bolt which holds the chains fast into the stone. Suddenly the chains pull free from the wall.

496B FULL SHOT SOKURAH (Y) 496B
He runs to the table, his hands still dragging the chain fragments, to peer into the crystal ball.

INT. CAVERN NATURAL ARCH (H-S-D)

497 MEDIUM SHOT SINBAD AND PARISA 497
as they approach the rock arch over the flaming pit, pausing on the castle side of the arch to get their breath. Parisa stares into the flaming pit, reminded of something which she cannot clearly recall.

INT. LABORATORY

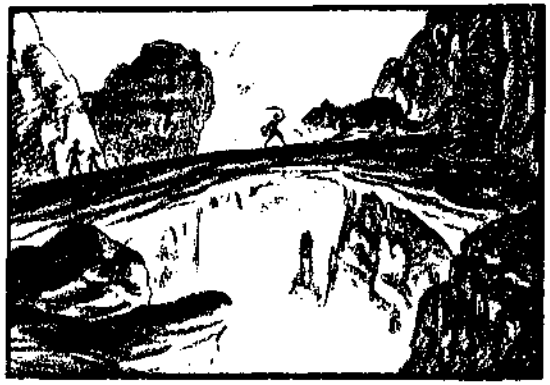
497A SOKURAH AND CRYSTAL BALL (H-Y-D) 497A
Within the crystal ball Sokurah sees Sinbad and Parisa on the natural arch. In rage, Sokurah raises his hands high, then brings the weight of the massive chains down upon the crystal ball. As it shatters into a thousand fragments, there is a flash of lightning and a thunderous roar.

CAVE SEQUENCE

494 H

496 H

501 H



497 – 503 – 505 TM H

505A H

507A – 510 H

506 – 507B

509 – 510A – 512 TM H

515 OM

SCENES 498 THROUGH 507 OMITTED.

INT. CAVERN NATURAL ARCH (H-S-D)

507A MEDIUM SHOT SINBAD AND PARISA 507A
The thunderous roar, now multiplied a hundredfold as it echoes and reverberates through the underground cave, reaches Sinbad and Parisa in a cataclysmic crescendo. A massive bolt of lightning strikes the natural bridge and a huge chunk of the arch collapses into the flaming pit, leaving Sinbad and Parisa stranded on the castle side of the arch.

507B CLOSER SHOT SINBAD AND PARISA (Y) 507B
as they look over the broken edge of the bridge.

SINBAD
We are trapped!

PARISA
Let us summon the Genie -- quickly!

She sets the lamp on the rock floor and rubs it three times.

PARISA
(slowly remembering)
From the land beyond beyond,
From the world past hope and fear,
I bid you, Genie, now appear!

507C ANOTHER ANGLE (H-Y) 507C
The smoke pours from the lamp spout, whirling and materializing into the form of the Genie. He bows.

GENIE
(quickly)
Command me, oh Princess.

PARISA
Help us to escape from this cave.

GENIE
I shall try, oh Princess... I shall try.

508 CLOSER SHOT GENIE (Y) 508
From beneath his cloak the Genie produces a coil of golden rope.

GENIE
Rope, be firm -- rope, hold fast.

509 MEDIUM LONG SHOT ARCH (H-S-D) 509
He hurls one end of it upward, out over the flaming pit. It disappears o.s. and remains suspended by some unseen force. The Genie then hands the free end of the rope to Sinbad and disappears into the lamp.

510 CLOSE SHOT SINBAD AND PARISA (Y) 510
Sinbad seizes the end of the golden rope.

SINBAD
Hold tight, Parisa.

He swings off.

510A MEDIUM LONG SHOT ARCH (H-S-D) 510A
as Sinbad, with Parisa clinging to him, swings across the broken portion of the bridge to land safely on the far side.

511 ANOTHER ANGLE PARISA AND SINBAD (Y) 511
as they land. Parisa stares into the flaming pit below her. Sinbad notices her troubled expression.

SINBAD
What is it, Princess?

512 DOWN ANGLE FLAMING PIT (X) 512
The molton rock bubbles and churns; flames dance on the surface.

PARISA'S VOICE
I remember! The Genie's poem --
'Into fiery rock
To rise you must fall'...

SCENES 513 THROUGH 515 OMITTED.

516 TWO SHOT SINBAD AND PARISA 516

PARISA
I made a promise to the Genie. This is the fiery rock. The lamp must fall into it if he is ever to be free.

SINBAD
But if we lose his help now, we may never reach the ship alive...

516 CONTINUED: 516

PARISA
... And if the lamp falls into the flaming pit he may be destroyed.

SINBAD
(pauses thoughtfully)
Still, your promise must be kept.

Parisa nods slowly in agreement. She lifts the lamp, holds it for a brief moment as if in goodbye, then tosses it into the pit.

517 CLOSE SHOT FLAMING PIT AND LAMP (Y) 517
as the lamp sinks beneath the molten, bubbling surface.

518 TWO SHOT SINBAD AND PARISA (Y) 518
Parisa stares wistfully after the lamp.

PARISA
(softly)
Goodbye...

Parisa takes Sinbad's hand. With his sword drawn, he leads the way toward the mouth of the cave.

519 ANOTHER ANGLE SOKURAH 519
as he crouches in an angle of the rock, watching the flight of Sinbad and Parisa. When they have gone, he turns and moves off quickly, following another route toward the cave mouth.

520 MEDIUM SHOT SINBAD PARISA AND CHAIN WINCH (S) 520
They have come to the inside winch which controls the chain holding the dragon. Sinbad turns the huge wooden wheel, winding the chain around the center of the winch.

INT. CAVE MOUTH

521 MEDIUM SHOT THE DRAGON (H-S-D) 521
as it is pulled to one side by the chain disappearing into the rock wall. The dragon snorts and struggles, but to no avail.

CAVE SEQUENCE CONT.

525-526 H

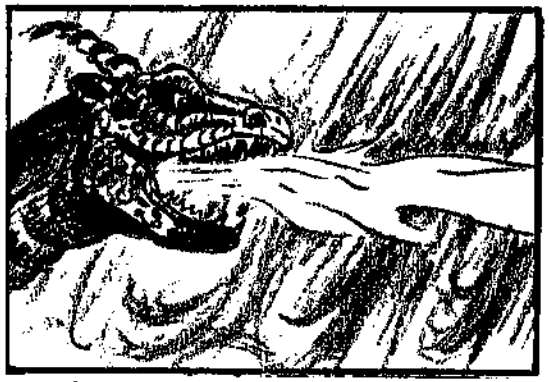
528-530

531 H

531A H

532 H

534-536-537-538 H



540 H

541 H

542 H

MORNINGSIDE PRODUCTIONS

INT. CAVERN

522 BACK TO SINBAD AND PARISA (S) 522
as Sinbad completes the business of winding up the chain. It is held in place by a lock mechanism which engages teeth cut into the outside edge of the wheel. With the chain wound tight, Sinbad and Parisa move off toward the mouth of the cave.

INT. CAVE MOUTH

523 MEDIUM SHOT SINBAD PARISA AND DRAGON (H-S-D) 523
as Sinbad and Parisa edge past the dragon on the opposite side of the cave from it. The dragon's neck and head have been pulled tight against the far wall.

524 TIGHT TWO SHOT SINBAD AND PARISA (Y) 524
They have passed the dragon and are about to emerge into the full light of the outdoors. Suddenly Parisa reacts, giving a short scream, raising one arm in terror. Sinbad looks, reacts.

525 WHAT THEY SEE CAVE MOUTH FULL SHOT (H-S-D) 525
Framed in the mouth of the cave is a huge cyclops. He stands glaring ferociously into the cave, arms outstretched, completely blocking the entrance.

526 MEDIUM LONG SHOT SINBAD PARISA AND CYCLOPS (H-S-D) 526
Sinbad and Parisa hesitate for a moment, not knowing which way to turn and run. The cyclops takes a step forward, uttering a low growl. He is answered by the sound of the dragon o.s. snarling and yanking at his chain. Sinbad seizes Parisa's hand and runs back into the cave, toward the dragon.

INT. CAVE (H-Y-D)

527 ANOTHER ANGLE SINBAD PARISA AND DRAGON 527
as Sinbad and Parisa run past the dragon and deeper into the cave, heading for the chain winch.

528 MEDIUM SHOT SINBAD AND CHAIN WINCH (S) 528
as Sinbad raises his sword and begins hacking at the wooden lock mechanism which holds the wheel from turning. At the third blow of his sword, the mechanism shatters.

529 MEDIUM SHOT THE DRAGON (H-S-D) 529
Inflamed by the sight of its ancient enemy the cyclops, the dragon yanks ferociously at the chain. Suddenly the chain

529 CONTINUED: 529

is no longer held. The dragon pulls away from the wall, snarling and pawing the ground, dragging out a long length of chain from the wall.

530 MEDIUM SHOT SINBAD AND PARISA (Y) 530
as the chain winch beside them whirls rapidly, letting out the chain. The wheel jerks to a stop suddenly as the chain reaches the end of its length. Sound of the snarling and stamping dragon o.s. Parisa looks toward it, reacting.

531 MEDIUM SHOT DRAGON'S HEAD AND NECK (H-S-D) 531
as the dragon gives a fierce lunge with its head, the chain snaps and the dragon is free. Its huge mouth opens in a snarl of triumph.

INT. CAVE MOUTH (H-S-D)

532 FULL SHOT DRAGON AND CYCLOPS 532
as the freed dragon lunges forward at the cyclops. The cyclops raises his arms, striking at the dragon, but the dragon's forward movement, carries both of them through the cave mouth and out into the open.

INT. CAVE

533 TWO SHOT SINBAD AND PARISA (Y) 533
as they react with satisfaction. They watch the battle for a brief moment, then move off quickly toward the cave entrance.

EXT. CAVE MOUTH (H-S-D)

534 FULL SHOT DRAGON AND CYCLOPS 534
They are locked in fierce combat, writhing and struggling on the ground. Sinbad and Parisa exit from the cave, pausing to watch the titanic struggle. Their flight is blocked by the battle.

535 CLOSE ANGLE SINBAD AND PARISA (Y) 535
They stare upward at the battling giants, overcome with awe at the sight.

536 UP ANGLE DRAGON AND CYCLOPS (H-S-D) 536
as the cyclops uses his head as a battering ram against the chest of the dragon, seeming to stun the great beast with his blows.

537 ANOTHER ANGLE DRAGON AND CYCLOPS (H-S-D) 537
The cyclops seizes the dragon around the neck, then uses his weight to twist the dragon off balance, slamming the dragon's head to the ground with earth-shaking force.

538 ANOTHER ANGLE DRAGON AND CYCLOPS (H-S-D) 538
as the dragon makes a desperate effort at recovery, raising its head from the ground and coiling its neck to ward off the blows of the cyclops. The dragon opens its wide mouth and omits a blast of flame which envelops the head and shoulders of the cyclops. As the flame dies out, the cyclops staggers backward, stunned and dazed. The dragon struggles to its feet, moving after the cyclops.

539 TWO SHOT SINBAD AND PARISA (Y) 539
reacting, seeing the way opening for their escape.

SINBAD
Quickly, this is our chance!

They turn and run in the direction of the ship.

540 CLOSE SHOT DRAGON'S HEAD (H-S-D) 540
as it opens its mouth and emits another blast of withering flame.

541 DOWN ANGLE FULL SHOT (H-S-D) 541
The cyclops staggers and falls, and the dragon is upon him with a single lunge, clamping its huge jaws over the cyclops' chest and cracking the bones with a deadly bite. The cyclops writhes, then lies still. The dragon lifts its head and gives a bellow of triumph.

542 MEDIUM SHOT SOKURAH (H-S-D) 542
He runs from the cave and stands watching as the dragon, head uplifted, sounds its victory cry. He motions to the dragon. The dragon snarls, turns his head and starts off after Sinbad and Parisa.

DISSOLVE TO:

EXT. WOODED AREA - DAY

543 MOVING SHOT SINBAD AND PARISA (S) 543
They are running through the woods toward camera. CAMERA PULLS BACK with them as they run toward the ship.

544 FULL SHOT DRAGON (H-S-D) 544
as it moves in pursuit of Sinbad and Parisa.

545 LEADING SHOT SINBAD AND PARISA (S) 545
as they run, then pause again for breath. Parisa is near exhaustion. She leans against Sinbad for support.

SINBAD
Listen!

From the distance o.s. comes the sound of the dragon's huge footsteps thudding against the earth and the crashing of branches. Parisa tries to respond, but is too weary. She tries to run, stumbles and falls. Sinbad lifts her and moves off quickly.

546 CLOSE SHOT DRAGON'S HEAD (H-S-D) 546
as it moves along in Sinbad's trail.

547 MEDIUM SHOT SOKURAH (S) 547
Sokurah continues to run through the woods, following the dragon.

EXT. BEACH (H-S-D)

548 FULL SHOT STONE FACE AND TUNNEL 548
as Sinbad emerges from the tunnel mouth onto the beach with Parisa. He runs toward camera, staggering a bit, nearing the end of his endurance.

EXT. GIANT CROSSBOW (H-S-D)

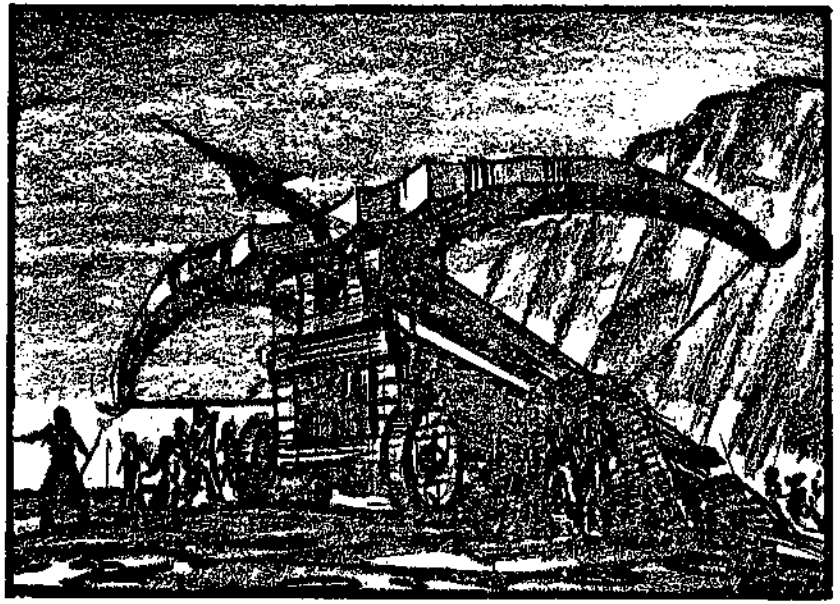
549 MEDIUM SHOT ALI AND CREWMEN 549
as they hear the o.s. sound of the dragon roaring. They react, looking off. Suddenly they see Sinbad and Parisa run into view from the tunnel.

ALI
It is Sinbad!

EXTERIOR BEACH

544 H

553 H



549 - 551 - 552 - 555 H

556 H

557 H

558 H

549 CONTINUED: 549

SINBAD
(to Ali)
Take the Princess to the longboat!
--- Quickly!

Ali and Parisa run out as Sinbad climbs up on the giant crossbow.

549A DOWN SHOT OVER TOP OF CROSSBOW (S) 549A
as the men on the beach pull the ropes that wind the ratchet of the crossbow.

549B ANOTHER ANGLE ON THE MEN (S) 549B
They strain at the ropes. We hear the ratchet clicking. Suddenly there is the acund of the dragon. The men look off.

550 FULL SHOT STONE FACE AND DRAGON (H-S-D) 550
as the dragon emerges from the mouth of the tunnel in pursuit of Sinbad and Parisa.

550A DOWN SHOT OVER TOP OF CROSSBOW (H-S-D) 550A
Sinbad exhorts the men into action.

SINBAD
Pull! --- Pull for your lives!

Suddenly there is a louder roar. Sinbad looks off.

550B FULL SHOT THE DRAGON (H-S-D) 550B
It stands in plain view of the men, breathing smoke and fire. Sokurah stands just behind and to the side.

550C ANOTHER ANGLE ON THE MEN (S) 550C
They drop the ropes and run for the safety of the longboat.

SCENES 551 AND 552 OMITTED.

553 FULL SHOT SOKURAH AND DRAGON (H-S-D) 553
Sokurah emerges from the tunnel and moves up to the dragon, pointing toward Sinbad. The dragon begins to move forward.

554 CLOSEUP SINBAD ON GIANT CROSSBOW (S) 554
as he lifts his sword and brings it down in a decisive stroke, cutting the rope which holds the bowstring taut.

555 ANGLE UP GIANT CROSSBOW (H-S-D) 555
as the arrow is released toward the dragon.

556 MEDIUM SHOT DRAGON AND SOKURAH (H-S-D) 556
as the huge arrow pierces the chest of the dragon. Sokurah stands slightly ahead of and beneath the dragon, looking up in rage and disbelief. The dragon gives a great convulsive shudder then starts to fall forward.

556A CLOSE SHOT. SOKURAH (S) 556A
looking upward in alarm.

557 MEDIUM CLOSE SHOT SOKURAH (H-S-D) 557
as he is crushed beneath the scaly body of the falling dragon.

558 FULL SHOT FALLEN DRAGON (H-S-D) 558
The dragon lies stretched out on the sand, obscuring the crushed body of the magician. A final tremor shakes the huge body, then it lies still.

559 CLOSE SHOT SINBAD (H-S-D) 559
He crawls down from the crossbow and heads for the longboat o.s.

560

560 MEDIUM SHOT THE LONGBOAT SINBAD PARISA AND OTHERS (S)
as they gaze o.s. to watch the death throes of the dragon. Sinbad runs toward Parisa who is on the beach near the longboat. Parisa runs into Sinbad's arms. They embrace briefly, then run to the longboat. The men push off into the water.

DISSOLVE TO:

EXT. WATER (S)

561 DOWN SHOT THE SHIP'S LONGBOAT AT THE SHIP'S SIDE 561
as the crewmen and Sinbad clamber up the side of the ship, helping Parisa.

EXT. DECK (Y)

562 ANGLE AT SHIP'S RAIL 562
as Sinbad helps Parisa onto the deck.

562 CONTINUED: 562

SINBAD
(calling)
Shake out the mains'l and fore-tops!

562A ANGLE UP CREWMEN AND RIGGING (S) 562A
The mainsail drops down, beginning to fill out as it catches the wind.

EXT. DECK RAILING

563 MEDIUM SHOT SINBAD AND PARISA (Y) 563
They look back toward the island as the ship begins to move away from it. Parisa seems to have regained her breath, and is standing without aid.

SINBAD
Farewell Colossa....

PARISA
I have only one regret. I shall miss Harufa and our little friend Barani.

SINBAD
Barani...?

PARISA
... His one wish was to sail the seas with you.

The Genie slides down a rigging rope, dropping into the scene beside Sinbad and Parisa, who react with amazement.

GENIE
You called for Barani -- I am here!

SINBAD
(pleased)
Why -- it is the Genie!

GENIE
No longer a genie, Captain -- but your cabin boy.

SINBAD
(laughing)
Then prepare my cabin for a feast of celebration.

EXT. DECK OF SHIP

563A SINBAD PARISA AND GENIE (S) 563A
He takes Sinbad by the hand and leads him to the cabin door.

GENIE
(as they walk)
I already have --- while you were climbing down from the peaks of Colossa, I put this on board for you....

The Genie opens the door to the cabin. Sinbad and Parisa look in - amazement on their faces.

INT. SINBAD'S CABIN

563B WHAT THEY SEE (S) 563B
It is filled to overflowing with the cyclops' treasure.

GENIE'S VOICE
.... As sort of a wedding present.

564 ANOTHER ANGLE SINBAD PARISA AND GENIE (Y) 564
Sinbad smiles warmly, then puts a friendly arm around the Genie's shoulder.

SINBAD
Well done, Barani. I know you will be as good a sailor as you were a genie.

GENIE
(smiling hugely)
I shall try, Captain, I shall try.

Sinbad, Parisa and Barani laugh together as we:

DISSOLVE TO:

EXT. SINBAD'S SHIP

565 LONG SHOT SINBAD PARISA AND GENIE (S) 565
as the ship continues to move slowly away toward the open sea and Bagdad.

565 CONTINUED: 565

NARRATOR'S VOICE
Thus it happened in the time of the Arabian Nights... The wedding of Sinbad and the Princess Parisa was the most magnificent ever seen in Bagdad. The Sultan and the Caliph swore everlasting peace over large flagons of wine... And the boy, Barani, dreamed of the time when he, too, would be a great captain like Sinbad, and wed a beautiful princess....

FADE OUT.

THE END